E COPS' NEW RUDY CLONE CRAMER: WACKY WALL STREET

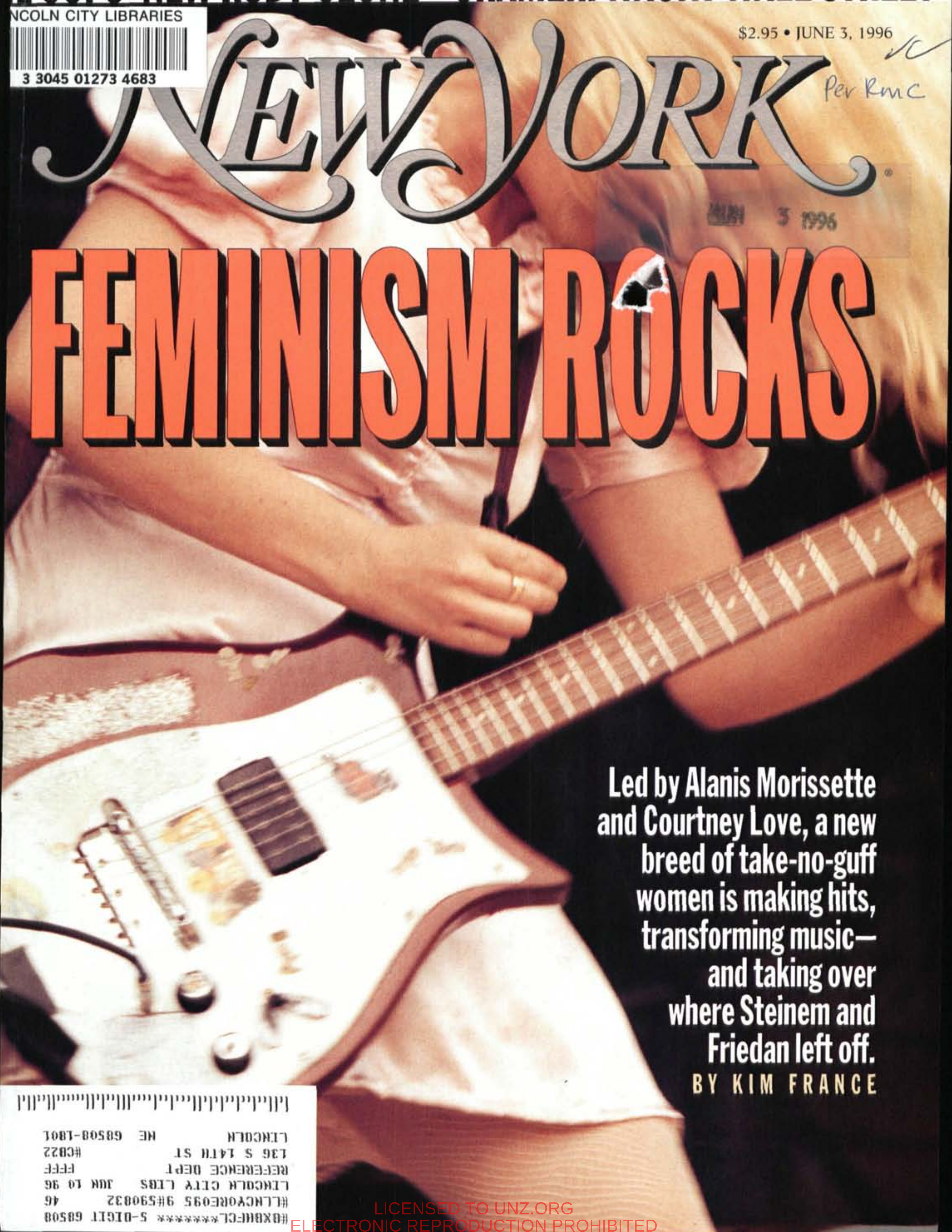
NCOLN CITY LIBRARIES
3 3045 01273 4683

$2.95 • JUNE 3, 1996

Per Rmc

NEW YORK

JUN 3 1996

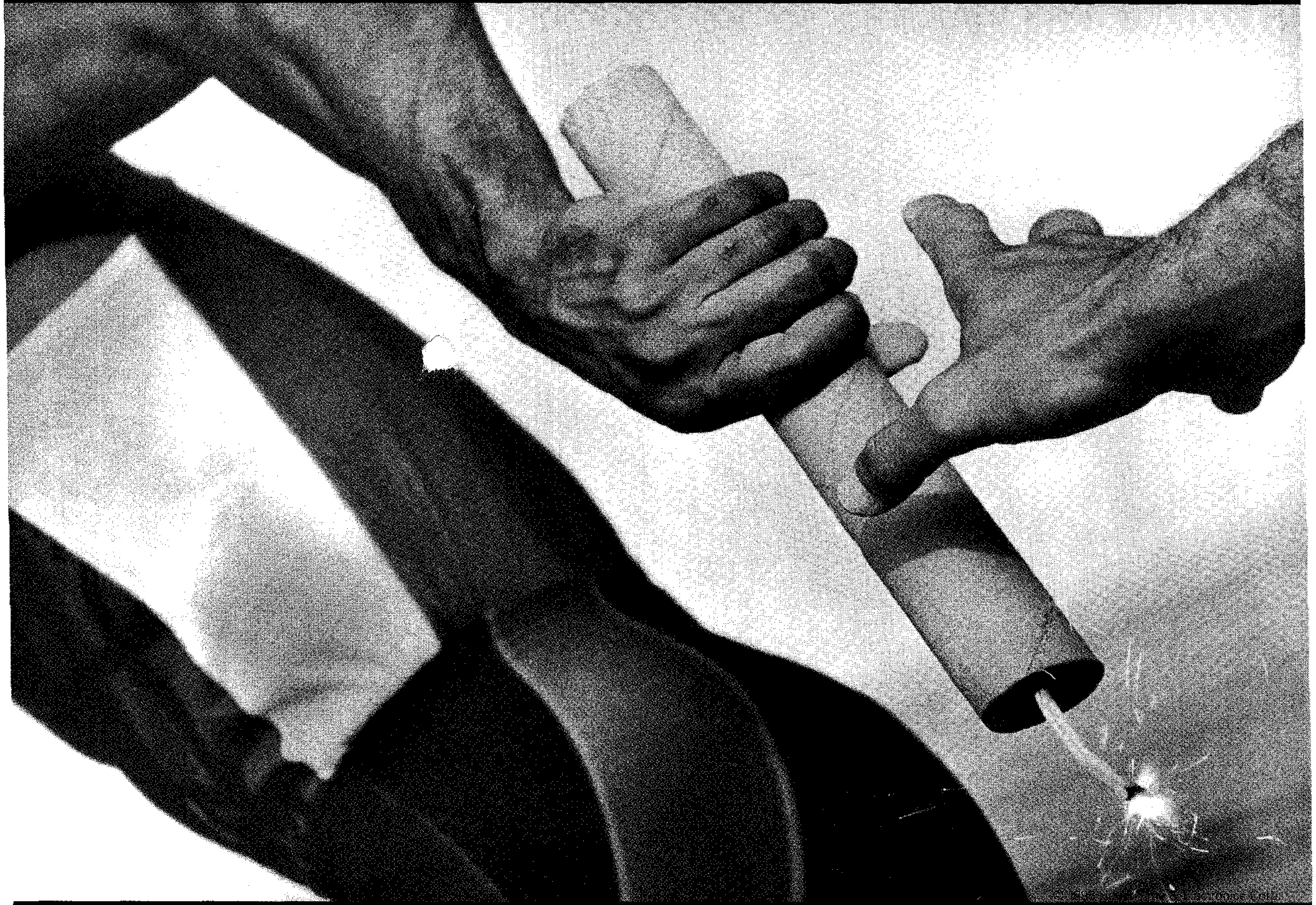


FEMINISM ROCKS

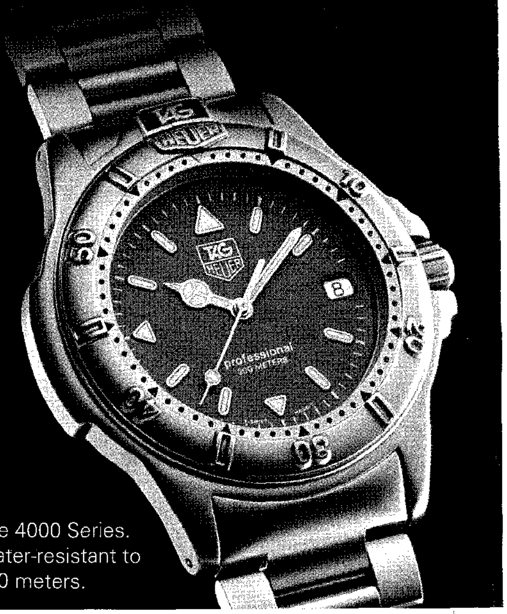
Led by Alanis Morissette and Courtney Love, a new breed of take-no-guff women is making hits, transforming music—and taking over where Steinem and Friedan left off.

BY KIM FRANCE

TAGHeuer
SWISS MADE SINCE 1860



SUCCESS.
IT'S A
MIND
GAME.



The 4000 Series.
Water-resistant to
200 meters.

WEMPE
Exquisite Timepieces & Jewelry
700 Fifth Avenue • New York, N.Y. 10019
Telephone (212) 397-9000

Baccarat
Crystal
classics

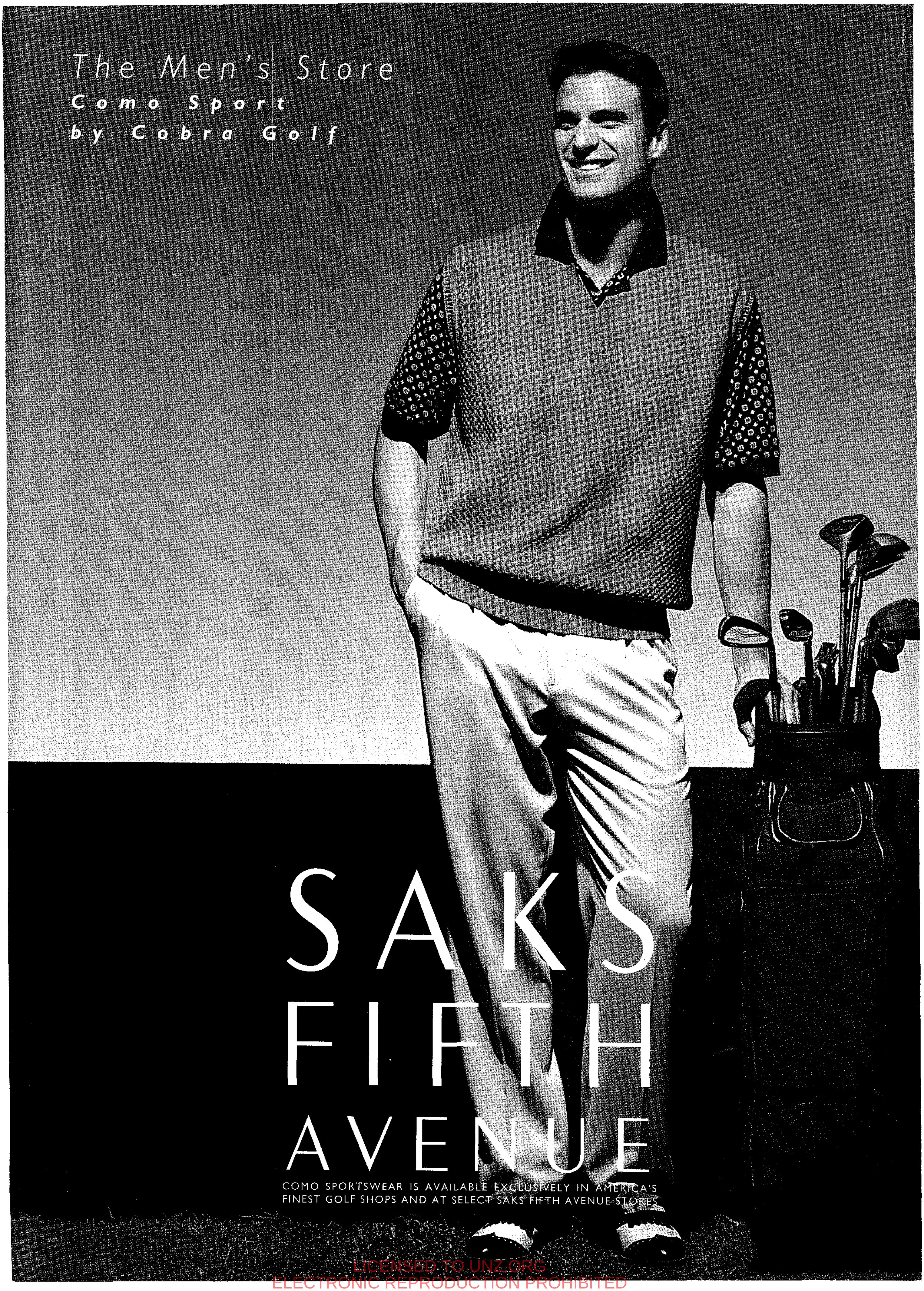
THE
BRIDAL REGISTRY

How enlightening—now, the gifts that give a lifetime of pleasure are well within reach. With our **Club Plan**, you can make 12 easy monthly payments with no interest.† Just make a purchase of four or more stems and see how affordable the finest crystal can be. Here, just three classic patterns from our Baccarat collection:

Left, Capri goblet. $82 ea.
Buy 4, pay 27.33 per month
Center, Massena goblet.$175 ea.
Buy 4, pay 58.33 per month
Right, Saint-Remy goblet.$85 ea.
Buy 4, pay 28.33 per month

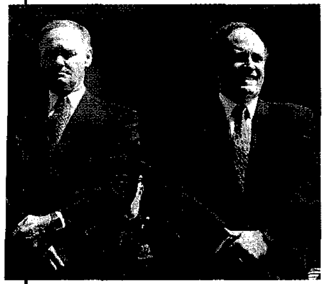
Baccarat on 8, Herald Square and at selected Macy's. Orders accepted at any location. See your Sales Associate for details.

macy's


The Men's Store
Como Sport
by Cobra Golf
SAKS
FIFTH
AVENUE
COMO SPORTSWEAR IS AVAILABLE EXCLUSIVELY IN AMERICA'S
FINEST GOLF SHOPS AND AT SELECT SAKS FIFTH AVENUE STORES

Contents June 3, 1996

> *"Somebody {said}: 'You can't fight the patriarchy in a tube top.' Okay, so why don't I wait for that writer to fax me on what I should wear to fight the patriarchy?' "*
>
> TORI AMOS, PAGE 34



22 Top Cop
By Robert Sabbag

By now it's clear that new police commissioner Howard Safir is not precisely "a lightweight," even to disgruntled would-be commissioner John Timoney, who made the remark. But who is he? Judging by his tenure at the Marshals Service and at the Drug Enforcement Agency, he combines supreme competence with world-class rudeness, an adroit infighter who'll do just about anything to get his own way. In other words, he could be Rudy Giuliani's twin.

30 Philip Johnson's New York Century
Q&A by Peter Blake

Philip Johnson, guiding spirit of MOMA, modernist turned postmodernist turned Deconstructivist, king of the architectural Establishment, turns 90 next month, and continues to pile up commissions and buildings and tributes at a furious clip. But what does the Stanford White of the nineties want for his birthday? A colleague and friend of five decades, the author of the forthcoming *Philip Johnson: Built Work,* talks with him about the leap—and it's been a remarkably painless one—from *enfant terrible* to grand old man.

34 Rock-Me Feminism
By Kim France

Alanis Morissette, screeching at a renegade ex-boyfriend in the ubiquitous, Grammy-winning "You Oughta Know," has finally enshrined the nondrippy, nonsentimental woman rocker in the national pop consciousness. But she has only ratified a trend that has been in the making for a few years: the proliferation of women who are breaking free of traditional pop-music sex roles, making some of the best tunes on the radio, and addressing many of the issues the feminist movement ignored as it imploded into p.c. factionalism. Reflections on Liz and Courtney and Justine and Tori and Joan and PJ.

Gotham

13 The new, VIP-filled juror pool; so you want to be a Cuban-cigar smuggler

Departments

18 The National Interest
Jacob Weisberg

How presidential politics corrupts welfare reform

20 The Bottom Line
James J. Cramer

Why over-the-counter stocks are so hot—and who's getting burned

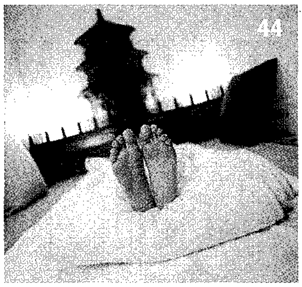
98 The Insatiable Gourmet
Gael Greene

Recherche du temps perdu: everything old is new again at Marguery

Marketplace

42 Best Bets
Corky Pollan

Miu Miu gets a big space; patent-leather portmanteaus for pooches



44 The Goods
Beth Landman Keil

New boîtes, new gyms, and cigars: a guide to the 1996 Hamptons

47 Inconspicuous Consumption
Paul Lukas

From henhouse to your house: a whole chicken, canned

48 Sales & Bargains
Dany Levy

Hairstyle on the Upper West Side at Deborah Wardwell; high style in Midtown at Jill Stuart

The Arts

94 Movies
David Denby

Mission: Impossible's visually exciting high-tech thrills are neat but emotionally dead

96 Theater
John Simon

Ancient History consolidates David Ives's position as one of American theater's preeminent comic voices

Cue

99 Susannah McCorkle sings Cole Porter at the Algonquin; Peter Voulkos at the American Craft Museum; death-row doggy; living large, restaurant division

Misc.

Letters 7
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 9
***Guardian* Crossword** 144
'Cue' Crossword *by Maura B. Jacobson* 144
Classified 130
Strictly Personals 140

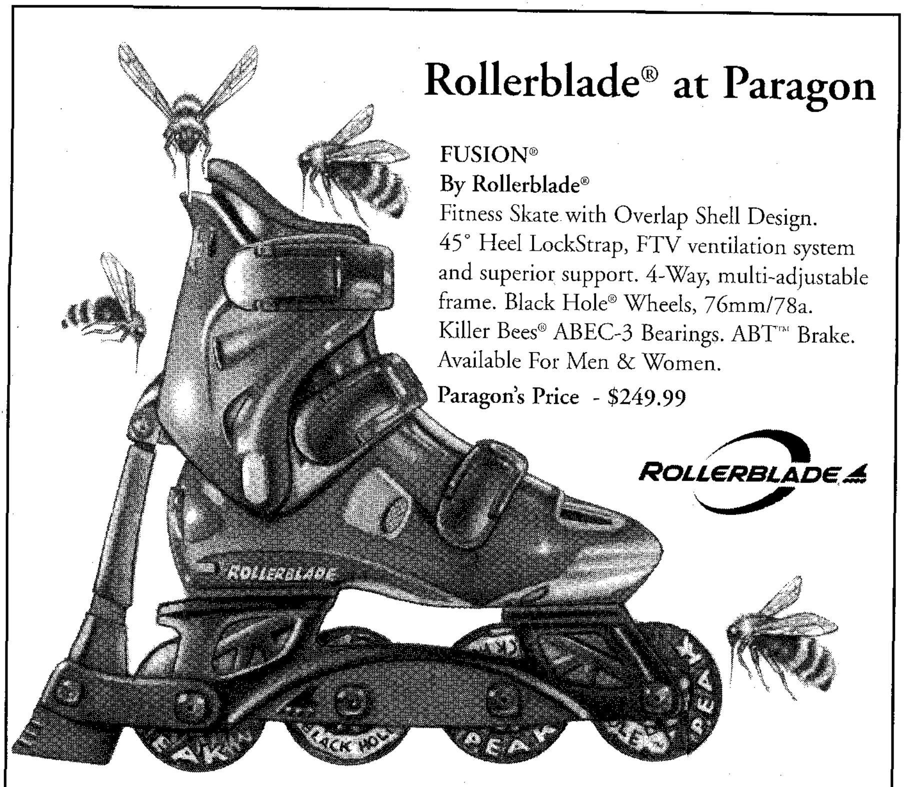
Online

Chat with Sydney Biddle Barrows, author of *Just Between Us Girls,* in the *New York* Forum on May 30 at 9 P.M. On CompuServe, *go* NYTALK.

New York Magazine Online is available on CompuServe. To order, call 800-535-1168 and ask for the *New York* Magazine representative. Current subscribers to CompuServe, *go* NEWYORK. *New York* Magazine's e-mail address is 76702.2510@compuserve.com. JUNE 3, 1996—VOL. 29, NO. 22. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Jay Blakesberg/Retna.

Photographs: top, Frances M. Roberts; center left, Ken Shung; center right, Frank Veronsky; bottom left, Rafael Segev.



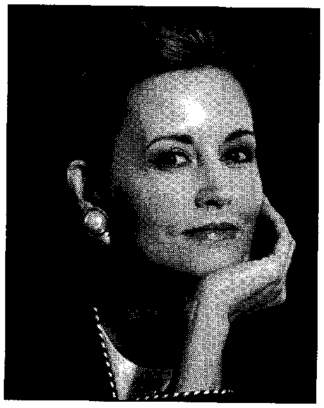
Rollerblade® at Paragon

FUSION®
By Rollerblade®
Fitness Skate with Overlap Shell Design.
45° Heel LockStrap, FTV ventilation system and superior support. 4-Way, multi-adjustable frame. Black Hole® Wheels, 76mm/78a. Killer Bees® ABEC-3 Bearings. ABT™ Brake. Available For Men & Women.
Paragon's Price - $249.99

ROLLERBLADE

Paragon® 18th & Broadway Est. 1908

PARAGON SPORTING GOODS
867 Broadway at 18th St., N.Y.C. 10003 (212)255-8036
Visa/Diners/AmEx/MC/Discover Mon-Sat 10-8, Sun 11-6:30
Mail & Phone Orders Accepted 7 Days A Week



For The Young At Heart Who Wish They Had The Face To Go With It.

If the person you see in the mirror looks older than the person you feel like inside, we'd like to help you change that.

Our skilled, board-certified plastic surgeon can make you look years younger with the latest procedures for faces, eyelids, necks and foreheads. Or with chemical peels or collagen injections–all at affordable prices.

So call us at (212)472-3300 for a free consultation with our caring, experienced plastic surgeon. And let us expose the inner you.

Constructive Surgery℠
110 East 66th St., New York, NY (212) 472-3300

© 1995 Office Management Systems Inc.

NEW YORK

EDITOR-IN-CHIEF
Kurt Andersen

EXECUTIVE EDITOR
Michael Hirschorn

MANAGING EDITOR
Sarah Jewler

ARTICLES EDITOR
John Homans

NEWS EDITOR
Larry Doyle

DESIGN DIRECTOR
Robert Newman

PICTURE EDITOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

DEPUTY EDITORS
Kim France, Julie Just

SENIOR EDITORS
Phoebe Eaton, Maer Roshan, Matthew Weingarden

EDITORS-AT-LARGE
Tad Friend, Richard Turner

CONTRIBUTING EDITORS
Suzanna Andrews, Lisa Birnbach, Peter Blauner
Rene Chun, John Connolly, James J. Cramer
Peter G. Davis, David Denby, David Edelstein
Jeffrey Goldberg, Gael Greene, Pete Hamill
Peter Hellman, Tony Hendra, Craig Horowitz
Bob Ickes, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peter Kaminsky, James Kaplan
Beth Landman Keil, Walter Kirn, Corby Kummer
Anne Adams Lang, John Leonard, Barbara Lippert
Paul Lukas, Larissa MacFarquhar, Mary Ann Madden
Rebecca Mead, Deborah Mitchell, Patricia Morrisroe
Nicholas Pileggi, John H. Richardson, Nancy Jo Sales
Luc Sante, Marshall Sella, John Simon, Christopher Smith
Ben Stein, Mark Stevens, Janice Hopkins Tanne
Tobi Tobias, Michael Tomasky, Jacob Weisberg

CULINARY EDITOR
Gillian Duffy

DESIGN EDITOR
Anne Foxley

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Dany Levy

STAFF WRITERS
Ruth G. Davis, Barbara Ensor, Linda Hall
Ariel Kaminer, Edith Newhall, Chris Norris
Randall Short, Norman Vanamee, Alex Williams

ASSOCIATE EDITORS
John Dioso, Matthew McCann Fenton, Kate O'Hara
Robert Patronite, Robin Raisfeld, Elizabeth Shepherd

ASSISTANT EDITORS
Christopher Bonanos, Alexandra Lange, Claire Perrault
Colleen Quinn, Charles Runnette

REPORTERS
Maureen Callahan, Patricia Falvo, Deborah Gasiorek
Lucy Hawking, Whitney Scott, Michael Steele

ART DIRECTOR
Syndi C. Becker

ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer
ASSOCIATE ART DIRECTOR: Deanna Lowe
ASSISTANT ART DIRECTOR: Vita Parrino

ASSISTANT PICTURE EDITORS
Nakyung Han, Yvonne Stender

DESIGNER: Andrea Dunham
ART DEPARTMENT MANAGER: Aimee E. Bartol
ART STAFF: Steven Davis, Pino Impastato
Anton Ioukhnovets, Paul Scirecalabrisotto
Marc Whalen, Ellene Wundrok

ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Sarah Bernard, Ondine Cohane
Laura Georgio, Vanessa Grigoriadis

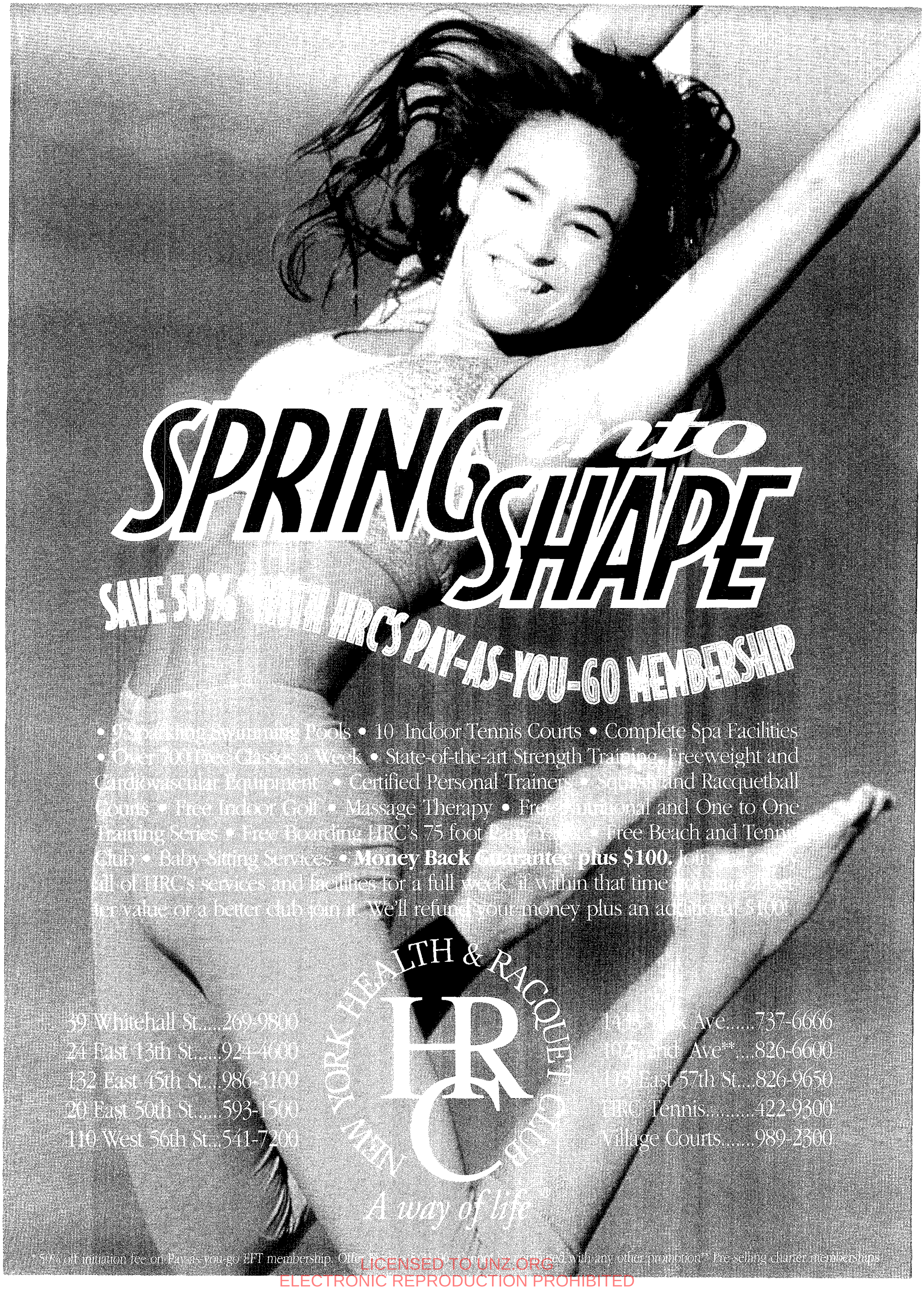
PUBLIC RELATIONS DIRECTOR
Maury Rogoff

SYSTEMS MANAGER
Marty Reinert

PRODUCTION DIRECTOR
James B. Reffler

ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amy Whitlaw

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, *Between the Lines*, *The Bottom* Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. Telephone: 212-880-0700. **Copyright © 1996 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.


SPRING into SHAPE
SAVE 50%* WITH HRC'S PAY-AS-YOU-GO MEMBERSHIP
NEW YORK HEALTH & RACQUET CLUB
HRC
A way of life®

• 9 Sparkling Swimming Pools • 10 Indoor Tennis Courts • Complete Spa Facilities • Over [illegible]00 Free Classes a Week • State-of-the-art Strength Training, Freeweight and Cardiovascular Equipment • Certified Personal Trainers • Squash and Racquetball Courts • Free Indoor Golf • Massage Therapy • Free Nutritional and One to One Training Series • Free Boarding HRC's 75 foot Party Yacht • Free Beach and Tennis Club • Baby-Sitting Services • **Money Back Guarantee plus $100.** Join and enjoy all of HRC's services and facilities for a full week, if within that time you find a better value or a better club join it. We'll refund your money plus an additional $100!

39 Whitehall St.....269-9800
24 East 13th St.....924-4600
132 East 45th St...986-3100
20 East 50th St.....593-1500
110 West 56th St...541-7200

14[illegible]k Ave.....737-6666
102[illegible]nd Ave**....826-6600
115 East 57th St...826-9650
HRC Tennis.........422-9300
Village Courts......989-2300

* 50% off initiation fee on Pay-as-you-go EFT membership. Offer [illegible] combined with any other promotion ** Pre-selling charter memberships

ELECTRONIC REPRODUCTION PROHIBITED

Spring Downtown!

From river to river, from City Hall to historic Battery Park,
Downtown Manhattan is bursting with fabulous shopping values and more.
Just ten minutes from midtown via subway, come discover
sensational department stores, hundreds of specialty shops,
and great restaurants, all within a few short blocks of each other.
And now, use your free "VALUE PLUS CARD" for deals and cool gifts.
From food and fashion to housewares - Downtown has it all. Save even more when
you ride the free downtown bus loop. Just ask for your "VALUE PLUS CARD"
at participating stores and restaurants and start saving now!

Spring Downtown!
VALUE PLUS CARD
Century 21 department store
J&R MUSIC WORLD/ COMPUTER WORLD
WORLD TRADE CENTER
The World Financial Center Shops & Restaurants
SOUTH STREET SEAPORT

Program ends July 4, 1996.

Sponsored by The Alliance for Downtown New York, Inc. and participating downtown merchants.

Alliance

NEW YORK

PUBLISHER
Amy R. Churgin

ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Leslie Alphen Picard
RETAIL MANAGER: Jane Schoenholtz
BEVERAGE ADVERTISING MANAGER: Jo Campbell Brand
TRAVEL ADVERTISING MANAGER: Daniel Schock

SALES REPRESENTATIVES
Amy Hochfelder Ball, Trish Considine Kirsch
Alexis Demetroulakos, Stefanie Feidelson
Catherine Kaiser, Claudia Ryan, Wendi V. Sanders
ASSISTANTS: Kristina Leonetti, Evette Manners
Amy A. McGorry, Patricia Napoli, Julie A. Stephens
Danielle Unterman, Leslie Weiss
CHICAGO MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Globe Media, 810-642-1773
CALIFORNIA: SD Media, 310-264-7575
ATLANTA AND FLORIDA: Stites & Fontaine, 404-491-1419
TEXAS: Tierney & Company, 214-625-6688
FRANCE/UK: S & R Media, 011-33-1-46-47-90-23
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Karen Norberg

ADVERTISING COORDINATORS
Sharon Y. Quinn, Michel Gilbert

MARKETING DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES MANAGER: Jana Hollingshead
SENIOR WRITER/MERCHANDISING MANAGER: Lauren Paige Kennedy
SPECIAL SECTIONS MANAGER: Angela Gaudioso
SPECIAL PROJECTS MANAGER: Michael Farina
PROMOTION ART DIRECTOR: Susan Simmons
DESIGNERS: Gal Dor, Ilene Segal
PROMOTION ASSISTANT: Kathryn R. Hoffman

RESEARCH DIRECTOR
Eileen Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Erinn Bucklan
INFORMATION SERVICES DIRECTOR: Valerie Taylor
ASSISTANT TO THE PUBLISHER: Michele L. Romano

GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow, Theresa Bunce
Kendra Callahan, Debbie Horowitz, Chris Lutkin
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken
CIRCULATION DIRECTOR: Craig Reynolds
ASSOCIATE CIRCULATION DIRECTOR, MARKETING: Amy V. Lem
ASSOCIATE CIRCULATION DIRECTOR, PLANNING: Charles Lung
MANAGERS: David W. Schaefer, Barbara E. Wilck
SPECIAL PROJECTS ASSISTANT MANAGER: Jacqueline Lane
SPECIAL PROJECTS COORDINATOR: Jennifer Gresack

CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Judy Dill, Maryann McLeod, CPA
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Patricia Adiletta
STAFF: Aubrey Guio, Maribel Lopez

OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Priscilla Hood, Warren MacDonald
Joseph Markfelder, Erik Rodriguez
Artie Scheer, Virginia Spraggins, Sarah Wigfall

K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

LETTERS JUNE 3, 1996

Bronx Cheers

The Yankees take Manhattan; a double dissing—Harry Cipriani on Gael Greene, and Joe Conason on Jacob Weisberg; a late-breaking nomination for Dr. K.

IMAGINE LEAVING YOUR MODEST TWO-family home in the Bronx on a beautiful summer evening, just itching for a good old-fashioned ball game. As you sit and sweat in the parking lot known as the Cross Bronx, you listen to the pregame show on the radio. Once you hit the West Side Highway, the road is jammed with fans backing up traffic all the way to the George Washington Bridge.

At the new stadium, excited fans are milling about, tying sweaters around their necks and discussing the new exhibit at the Met. You lay out six bucks for a croissant, find your seat in the nosebleeds, and await the arrival of the Bronx Bombers. Oops! Sorry. Most of the "fans" don't know about the Bronx Bombers. Many of them don't even know where the Bronx is. After all, they probably just relocated to "the city" a few months ago. When the Yankees take the field, the crowd whips up a polite roar as the ambling vendors shout: "Mineral water here!"

Please. Give me the beer-swilling, loud-mouthed, in-your-face, and, most of all, traditional ambience of the real Yankee Stadium any day.

Bill Etzel
THE BRONX

Second Opinion

I HAVE NEVER INCLUDED THE WRITINGS OF gastronomic critics among my favorite reading matter. I only glance at them out of curiosity when (and I would like it to be as seldom as possible) they talk about my own restaurant. I can explain why I do not read them. It is because they are invariably the works of writers who have turned to gastronomic criticism after failing in some other field. What they all have in common is a belief that they know all there is to be known about Italian and world cooking, and a desire that restaurants should be constructed, organized, and run according to their rules.

The recent visit of Gael Greene to and her subsequent piece on our new restaurant Downtown is a classic of its kind ["The Insatiable Critic: Where the Boys Are," May 6]. Seeking to carp, she compared the dishes that are served there with the same ones we prepare in our restaurant Harry Cipriani, suggesting that the former (perhaps frozen) are much inferior to the latter but completely forgetting that on other occasions she had in fact dismissed the latter.

The sight of Ms. Greene with her friends, all dressed up as eccentric clowns, analyzing our dishes with a knowing air, is a classic lesson in how not to behave in a restaurant. In her case, I think it is possible that she forgot to remove the condom from her tongue before tasting the food. Ms. Greene has a wide following of readers, but believe me, she has never succeeded in transforming a good restaurant into a bad one or vice versa.

Harry Cipriani
VENICE, ITALY

Name Dropping

HAVING YOUR SURNAME "DISPLAYED throughout the consumer landscape," as Paul Lukas put it ["Inconspicuous Consumption: What's in a Name?," April 22], comes in handy if your name can be spelled Reis, Ries, Riis, Reece, Rees, or Reese. For years I only had to say "like Pee Wee Reese." When a young person on the other end of the phone a few years back asked "Pee Wee who?" I switched to "like Reese's peanut butter cups."

Terry Reese
MANHATTAN

Clipped

JACOB WEISBERG'S COLUMN ON KENNETH Starr's conflicts of interest was a ho-hum, clip-and-pontificate job, filled with errors and misinterpretations that would take too much time and space to correct ["The National Interest: Deeply Conflicted," May 13]. But shouldn't he at least find all the relevant clips before he begins his windy ascent to Olympus?

The New York *Times* editorial board—a harsh critic of the Clintons on Whitewater, by the way—has done more than merely "[pick] up these allegations and [call] for Starr to give up his private clients," as Weisberg wrote. That was what it said on March 31. But somehow, Weisberg missed the more significant Sunday *Times* lead editorial that followed on April 17, which demanded that Starr resign immediately because "the number of [his] conflicts—involving big tobacco, conservative foundations, the Resolution Trust Corporation, the International Paper Company—has grown so great that voters are bound to be confused about the integrity of Mr. Starr's decision on whether to prosecute the Clintons and their close associates."

Won't somebody at *New York* please give Weisberg the Nexis code before his next deadline? He needs it to do his "reporting."

Joe Conason
MANHATTAN

Dr. K

I ENJOYED THE MAY 20 ARTICLE ON "THE Best Doctors in New York," but you forgot one. How many docs were on the front page of every newspaper in the country on May 15?

Only one: Doc Gooden.

Rick Annis
ROSLYN HEIGHTS, N.Y.

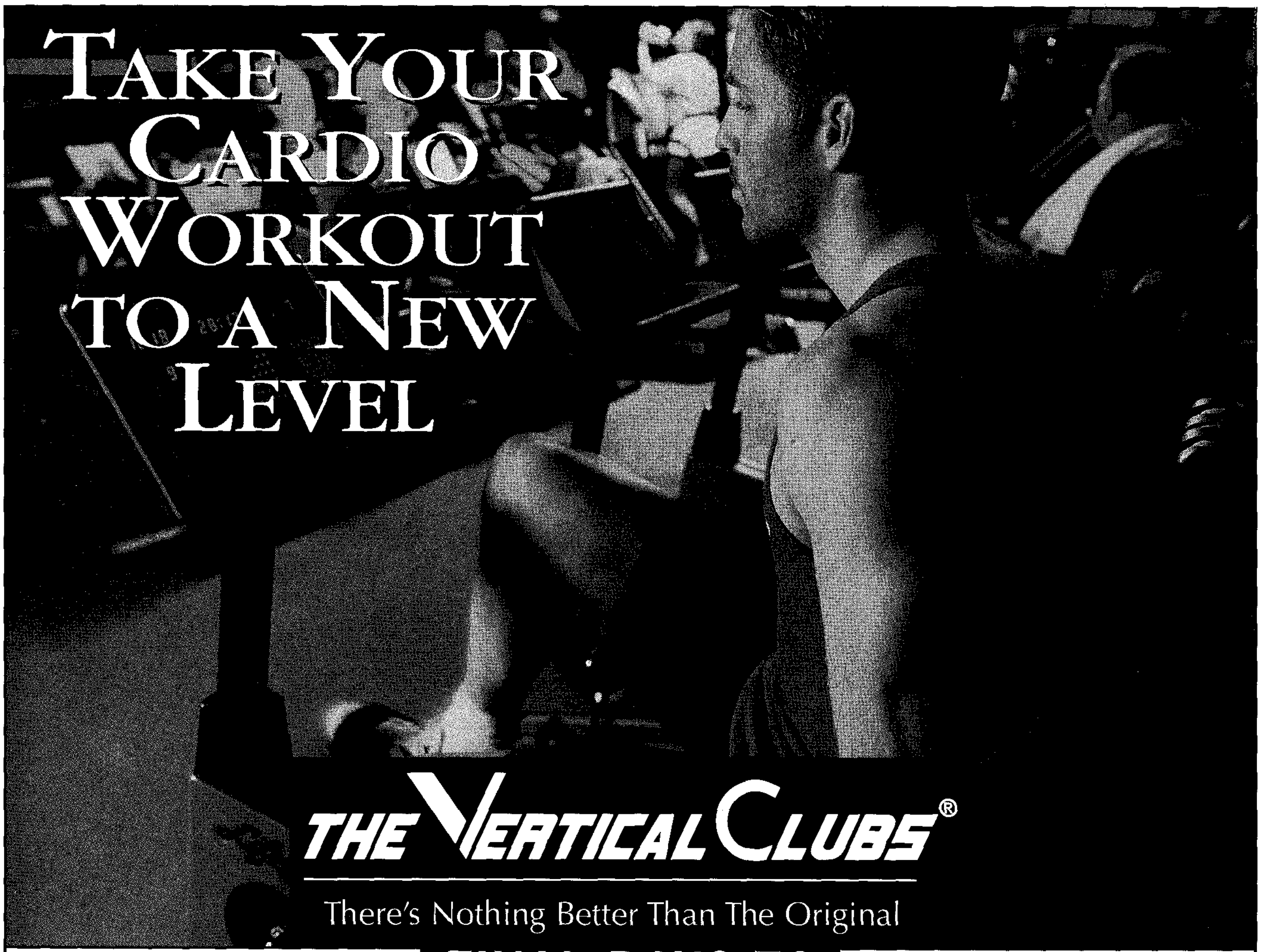
Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

Corrections In the May 20 "Best Doctors in New York" issue, the following doctors should have been listed as affiliated with Memorial Sloan-Kettering Cancer Center: Sidney Winawer, Dean F. Bajorin, Ellin Berman, Joseph Bertino, George Bosl, Ephraim Casper.

With Columbia-Presbyterian Medical Center: Robyn Barst, Anne Gershon, Allan Hordof, Lynne Quittell.

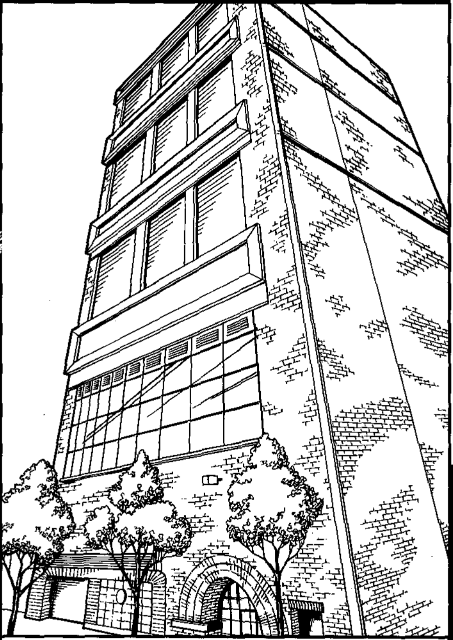
Dr. Rhoda Narins's correct phone number is 348-1800.

Empire BlueCross BlueShield provided incorrect information for "What to Know About Your HMO." The correct prices for its BlueChoice HMO are $252.74 per month for a single person and $758.21 for a family. Its HMO point-of-service plan's prices are $315.67 for an individual and $947 for a family.


TAKE YOUR CARDIO WORKOUT TO A NEW LEVEL
THE VERTICAL CLUBS®
There's Nothing Better Than The Original

IF YOU WANT TO GET YOUR HEART IN TOP CONDITION, YOU CAN'T TOP THE VERTICAL CLUBS. THE VERTICAL CLUBS OFFER COMPLETE CARDIO WORKOUT FACILITIES INCLUDING THE LATEST CARDIO EQUIPMENT SUCH AS STAIRMASTERS®, TREADMILLS AND RECUMBENT BICYCLES. YOU CAN ALSO TAKE ADVANTAGE OF A FULL SCHEDULE OF AEROBIC CONDITIONING AND STEP AEROBICS CLASSES WITH A CHOICE OF INTENSITY LEVELS, ALL LED BY CERTIFIED AEROBICS INSTRUCTORS. IN FACT, OUR ENTIRE STAFF OF TRAINED AND CERTIFIED FITNESS PROFESSIONALS IS READY TO HELP YOU CUSTOMIZE A FITNESS PROGRAM GEARED TO YOUR GOALS AND YOUR LIFESTYLE. AND NOW'S THE BEST TIME EVER TO JOIN THE VERTICAL CLUBS BECAUSE YOU'LL GET UP TO 50% OFF ON YOUR RENEWABLE MEMBERSHIP START-UP FEE. SO YOU CAN SPEND QUALITY TIME GETTING AEROBICALLY FIT WITHOUT SPENDING A LOT OF MONEY. COME IN TODAY AND TAKE YOUR CARDIO WORKOUT TO A NEW LEVEL AT THE VERTICAL CLUBS.

FINAL DAYS TO SAVE UP TO 50% ON START-UP FEE



1-800-535-6111

MANHATTAN MALL
139 WEST 32ND ST.
BETWEEN 6TH AND 7TH

WESTSIDE
350 WEST 50TH ST.
BETWEEN 8TH AND 9TH

EASTSIDE
330 EAST 61ST ST.

MIDTOWN
335 MADISON AVE
ON 43RD BETWEEN
VANDERBILT & MADISON

$100 discount upon matching or greater down payment on all new regular renewable memberships. Other memberships will be presented to you. Facilities services, hours, memberships and fees may vary by club. Some restrictions apply. Offer expires 6/30/96. © 1996 Bally Total Fitness Corporation. AN EQUAL OPPORTUNITY CLUB

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

WRISTON'S EXILE ON PARK AVENUE

Wriston: In exile

Why was **Walter Wriston** forced out of his Citicorp Center office two weeks ago? Ever since his retirement in 1984, the legendary former chairman of Citibank has enjoyed VIP treatment at the company, sharing a spacious suite and a pair of secretaries with his former president, **William Spencer.** Staying in Citicorp Center was said to be particularly important to Wriston, since he had personally supervised the construction of the company's headquarters during his tenure. Suddenly this spring, however, the two men were informed that they were being moved to a smaller, outside office on Park Avenue that has long housed retirees like **Stillman Rockefeller** and **Ed Palmer,** a suite that the 76-year-old Wriston derisively referred to as "Heritage Village." Wriston's abrupt exile coincided with the release of a new book, **Phillip Zweig**'s *Wriston,* in which the former chairman is quoted as saying he "goofed" by picking **John Reed** as his successor. Cause or coincidence? You decide. "Reed basically threw him out, and Wriston is very, very upset about it," claims one knowledgeable source, although both Wriston and Reed deny having read the book. Wriston insists that simple space considerations precipitated his move. "I think that the bank just needed that particular space," he explains.

WHITHER SQUIRT?

Seventeen-year-old **Jake Fogelnest**—who once smacked fellow classmate **Macaulay Culkin** upside the head "because he was there, and because he was Macaulay Culkin"—was due back at MTV a month ago to resume production on *Squirt TV,* a kind of private-school *Wayne's World* that originates in Jake's bedroom in Little Italy. But he failed to show up, and MTV was unable to track him down. According to a source involved in *Squirt,* Jake—who created and produced the show for Manhattan public access before MTV snatched it up last summer—grew increasingly unhappy over the show's direction, complaining about his fear of "B-list guests" (although **Janeane Garofalo, the Fugees,** and **Beck** all paid visits to his bedroom); vetoing ideas while refusing to do any work; and generally—surprise!—acting like "a spoiled brat." Though the rumors swirling around his sudden disappearance are rock-star-worthy, the real explanation is believed by many to be, well, Culkinesque. "He was being a little prick to his parents," says a source. Shortly after Jake's last show, his irate mother placed a call to MTV, looking for him. Soon after, Jake's parents surprised him at the office, and hustled him down to Bermuda for some kind of disciplinary intervention. With their star still AWOL, MTV executives—who loved the show on public access but are lukewarm about their version despite its relatively high ratings—are planning to scrap it for now.

Jake "Squirt" Fogelnest: Go to your room!

Jennifer Aniston: Hairdresser's friend

SHEARING THE HAIR APPARENT AT *FRIENDS*

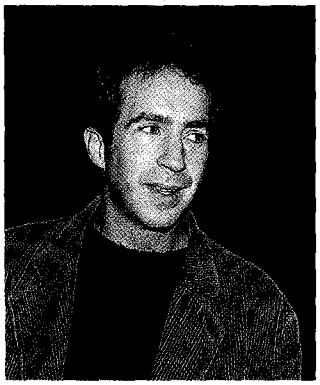
Forget about jealous actors; the real battle on the set of *Friends* is between the hairdressers. Specifically, between **Chris McMillan,** the L.A. stylist who *created* **Jennifer Aniston**'s famous do, and **John Barrett,** the New York stylist who was hired to *maintain* it this past season. When Barrett started getting credit as the stylist for *Friends,* McMillan took out his shears. "[Chris] is very upset that John's taking all the credit," says one source close to the stylist. "I don't know *who* made up that story, because Chris and I are friends," retorts Barrett. "I cut Chris's hair a few weeks ago." "Chris doesn't even know who he is," responds the source, who reports that Chris is in fact growing his hair out. "Every time they need a *cut,* they call [Chris]. He goes to Jennifer's house and Courteney's house and Lisa's house and does their hair." Barrett, meanwhile, insists that he'll be commuting to L.A. again next season to do the show. Back home in New York now, Barrett is working out of Pentomo on East 64th Street until he moves into Bergdorf Goodman in August. "Just don't let him forget what made him famous," says *Friends* executive producer **Kevin Bright,** laughing. "I don't want this Jose Eber thing happening [to John]."

CRISPO: THE ART OF THE STEAL

Eleven years of almost continuous litigation involving a murder investigation and charges of kidnapping and tax evasion seem to have taught **Andrew Crispo** a legal trick or two. On May 13—the same day that creditors were going to foreclose on his $5 million mansion in Charleston—Crispo filed for federal bankruptcy protection in New York, a slick move that automatically stopped the South Carolina proceeding dead in its tracks. It also gets Crispo out of a trial in New York nine days later; **Robert Courtwright,** the artist who says Crispo owes him $1.4 million for unreturned art, instead becomes Crispo's largest unsecured creditor, owed $925,000 in a "disputed" claim, accord-

Photographs: clockwise from top left, George Lange/Outline; Sylvia Otte/Outline; Walter McBride/Retna.

James Truman:
***Post*-partum depression**



Eric Goode:
In the name of the father

ing to court documents. Says Courtwright's attorney, **John Koegel:** "He must have been counseled that the bankruptcy courts can be a very wonderful place to hide." Crispo says he's reorganizing under Chapter 11 "to pay everyone what I owe them."

A COLD SHOULDER FOR THE *POST*

Whoever arranged the seating at the National Arts Club dinner honoring Alexander Liberman needs to read the papers more carefully. Somehow, Condé Nast editorial director **James Truman,** who has been relentlessly skewered by the New York *Post*'s business section, was placed next to that section's new publishing columnist **Maureen O' Brien,** and made no secret of his dislike for her editor, **David Yelland,** or his splashy features. "I had just started a wider beat covering media, and I was lucky enough to be seated right next to Truman. I really wanted to make contact with him," says O'Brien. "He was pleasant until I told him where I work, and then he stiffened up and said 'I simply cannot speak with you.' Then he turned his back on me, and it became so uncomfortable, I left early." "I spent probably 45 minutes talking to her," says Truman. "She asked me to be her secret source. But the stories they've written about me have always been unpleasant and almost always untrue. I'm not sure about the *Post*'s fact-checking or editing methods, and I won't give her information." Yelland, who sent a note to Truman after the incident, says only: "I'm delighted that the editorial director of Condé Nast is such a keen reader of the New York *Post* business section."

SECOND-HAND ROSE; CHEWING THE FAT

Why doesn't **Barbra Streisand** stop to smell the roses? It could be because her favorite florist stopped working with her after the choosy actress-director-chanteuse reneged on a purchase. It seems that Streisand phoned the celebrated local florist requesting blossoms of a particular color for her Central Park West apartment. The day after they were delivered, Babs's secretary phoned the flower person to explain that, sadly, the specially hued buds were not quite right and should be picked up. But when the florist arrived, she suspected that there had been a soiree the night before, where the magnificent arrangements had been boldly on display. A Streisand spokesman declined comment.

HELLO DOLLY! GOOD-BYE, CLIENT

When **Rush Limbaugh** and **Sidney Poitier** want to look at apartments in New York, they call **Dolly Lenz** at Sotheby's, one of the top condominium agents in the city. So news that Lenz and Sotheby's are being sued has got the real-estate industry really excited, in a schadenfreudish way. The lawsuit involves the penthouse at 1049 Fifth Avenue, which Brown Harris Stevens's **Michele Conte** and Douglas Elliman's **Susan Kaplan** had sold jointly for $6 million. But according to the lawsuit, a few months before the deal was scheduled to close, Lenz and Sotheby's convinced the buyer to walk away from that contract so they could sell him another apartment on which *they* would get the commission. Rival brokers aren't exactly shocked to hear that Lenz has been accused of poaching clients; in fact, another top broker at Sotheby's, **Brucie Hennessy,** has affixed a huge, Club-like lock on her file cabinet, apparently an attempt to protect her confidential files from supercompetitive comrades. Sotheby's and Lenz had no comment.

CURTAIN CALL: Downtowners in want of a late-night snack at the chic SoHo boîte Nick & Eddie may have to search elsewhere. The perennially popular restaurant, shuttered for the past two weeks, is the apparent casualty of a nasty spat between its owners, husband-and-wife team **Philip** and **Stephanie Hoffman.** Struggling to pay back taxes, Mr. Hoffman skipped town, leaving his wife to run the now-ailing eatery, which is being put up for sale. Though Nick & Eddie is still closed, word is that Mrs. Hoffman vows to re-open. Lawyers for the restaurant did not return calls.

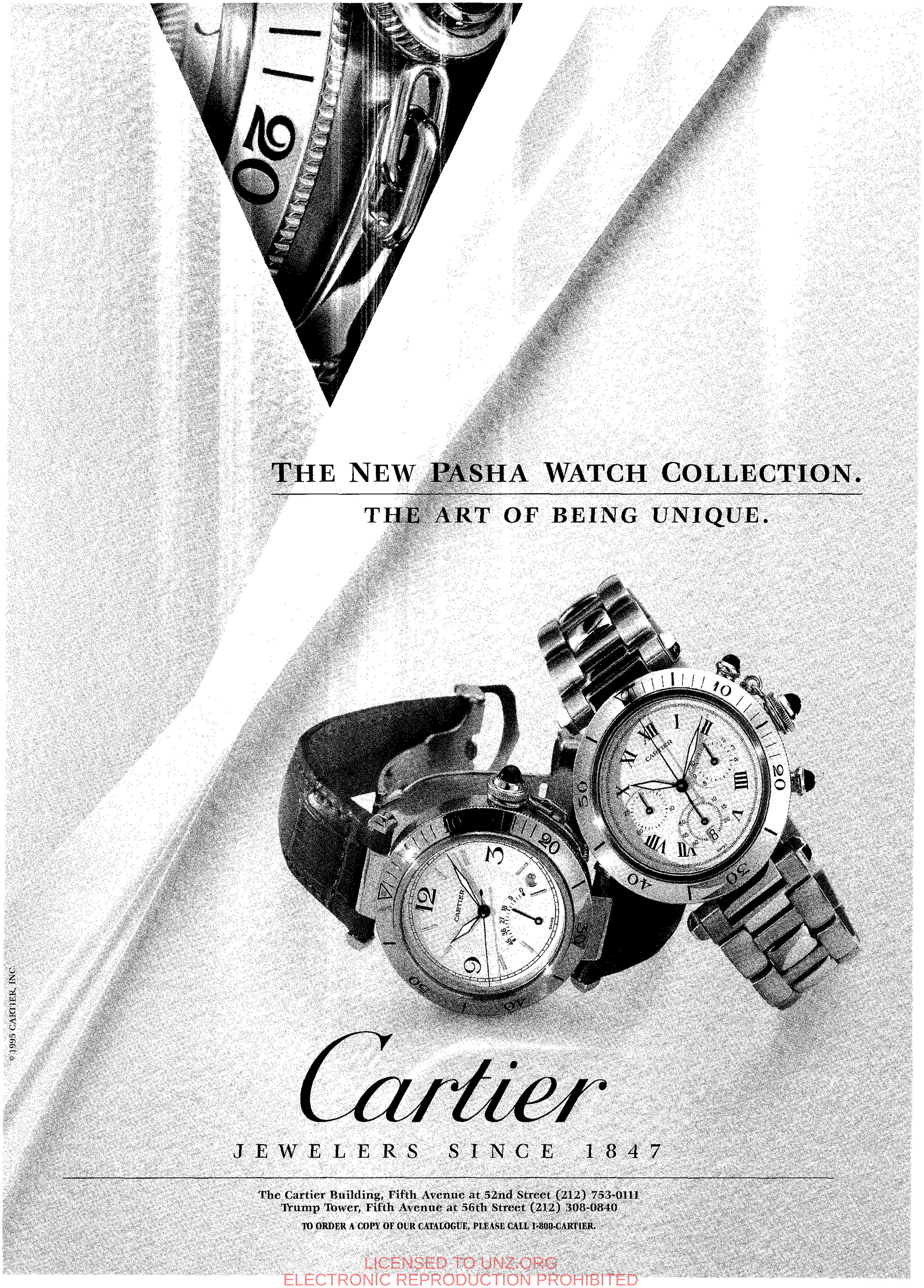
WEIGHTY DISCUSSIONS: Porcine German Chancellor **Helmut Kohl** may be the only world leader with an appetite bigger than **Bill Clinton**'s. So on his recent state visit to the United States, a lunch was arranged at Miss Katie's Family Restaurant in Milwaukee, where the White House's normally health-conscious menu had been replaced with a veritable glutton's buffet, including ribs, barbecued wings, meatloaf, meatball soup, steak, lemon chicken, potato pancakes, a "fried cheese special," and apple pie for dessert.

Additional Reporting by Matt Pincus.

TOO GOODE TO BE TRUE?

The tangled, tortured love life of Bowery Bar owner **Eric Goode** grows more bizarre by the day. First, supermodel **Rachel Williams,** Goode's longtime girlfriend, left him to pursue a highly publicized affair with British pop star **Alice Temple.** Then the tabloids claimed that the model was pregnant with Goode's baby while she was seeing Alice. Goode, who has savored a string of relationships with such high-profile babes as **Tatum O'Neal** and **Naomi Campbell,** finally settled into a seemingly stable relationship with a waitress named **Julianne.** Not *too* stable, evidently. Sources say a dancer at the East Side strip club Ten's has quietly given up her night job because she is expecting a child she believes was fathered by Goode. "She was seeing him for a couple of months, and she is going to make him take a blood test," claims a friend of the dancer's. Though friends of the socially active bar owner report that Goode *did* date the stripper briefly, he angrily denies any connection. "This is *so* surreal," Goode says. "I've never even heard of this woman."

Photographs by Rose Hartman/Globe Photos.



THE NEW PASHA WATCH COLLECTION.

THE ART OF BEING UNIQUE.

Cartier

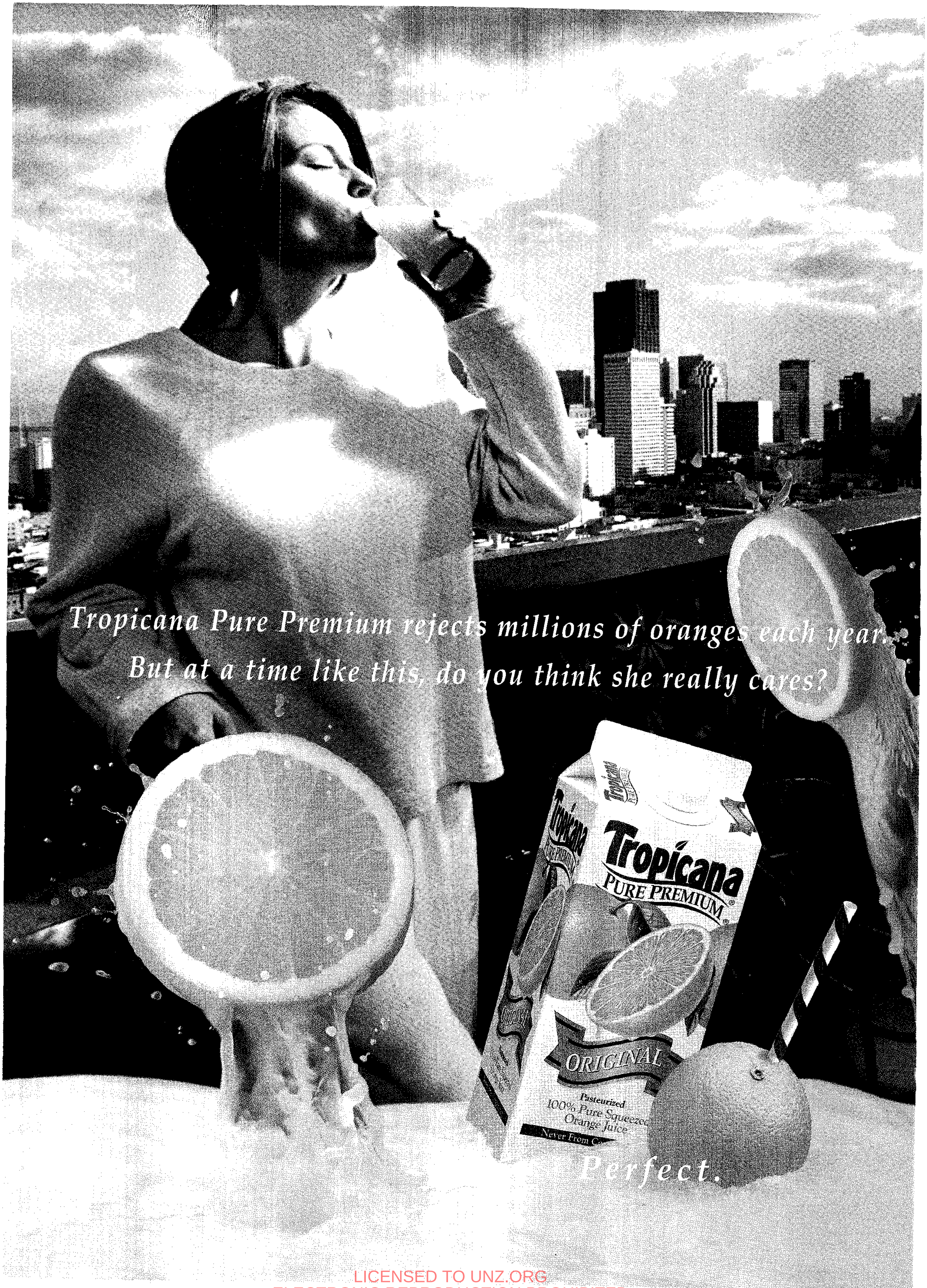
JEWELERS SINCE 1847

The Cartier Building, Fifth Avenue at 52nd Street (212) 753-0111
Trump Tower, Fifth Avenue at 56th Street (212) 308-0840

TO ORDER A COPY OF OUR CATALOGUE, PLEASE CALL 1-800-CARTIER.

© 1995 CARTIER, INC.

ELECTRONIC REPRODUCTION PROHIBITED


Tropicana Pure Premium rejects millions of oranges each year.
But at a time like this, do you think she really cares?
Tropicana
PURE PREMIUM®
ORIGINAL
Pasteurized
100% Pure Squeezed
Orange Juice
Never From C
Perfect.

GOTHAM

Good Jesus, it's too much for me—Mayor William O'Dwyer

THE FRONT PAGE

English, Please

When all else fails, try a little wordplay.

It seems that lesbians and gays—that's the all-powerful Homosexual Lobby, for those of you following along at home—brought America's moral fiber one step closer to shredded wheat last week, thanks to the eager compliance of that kangaroo court we jokingly call Supreme.

So it seemed, at least, to a great many highly vocal people when the court handed down its decision in *Romer* v. *Evans.*

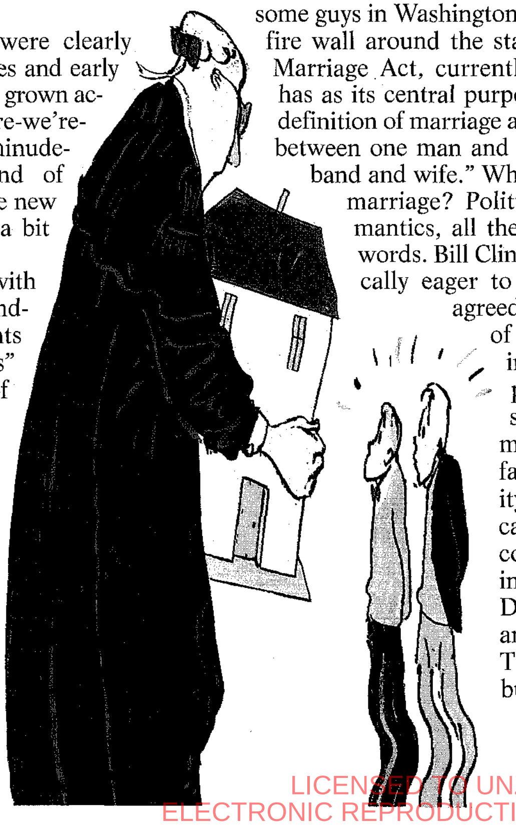
In effect, the decision said that neither Colorado nor any other state can make the inferior legal status of any citizens an essential part of its constitution. That may sound reasonable, even tame, but it generated the kind of blustery outrage and end-is-nigh declarations—calls for the impeachment of the justices, warnings about the gay menace to the American family—that we associate with the days before the "gay agenda" came to be filled with such extravagantly boring issues as co-op boards, health benefits, and membership in the Republican Party.

The lines of debate were clearly drawn back in the eighties and early nineties; for those who've grown accustomed to a we're-here-we're-queer-we're-gyrating-seminude-on-the-evening-news kind of gay presence, these subtle new rules and terms can be a bit hard to suss out.

It started, of course, with "special rights," a brand-new way of saying "rights enjoyed by all Americans" that also conveys a note of hateful resentment.

From there the lexicon has further mutated, thanks to Justice Scalia, who wrote the dissent in the Colorado case. In the same through-the-looking-glass spirit of seeing welfare as "exploitation" and all affirmative action as "racism," Scalia argued that by trying to keep states from picking on minorities, the court was inappropriately "imposing upon all Americans the resolution favored by the elite class." We'll say this for the guy: He's trying every angle. With no strong judicial argument to make, he went with an unusually brazen bluff, figuring, perhaps, that no one would notice the confusion of elitism (furthering the privilege of the few) with egalitarianism (leveling the playing field).

So let's see if we have this right: Colorado ought to be allowed to restrict homosexuals' rights, whatever some guys in Washington say. But Hawaii, if it dares to expand homosexuals' rights, will be threatening civilization—and some guys in Washington should build a legal fire wall around the state. The Defense of Marriage Act, currently before Congress, has as its central purpose the official legal definition of marriage as "only a legal union between one man and one woman as husband and wife." What is elitist? What is marriage? Politics has become semantics, all the local wars ones of words. Bill Clinton, uncharacteristically eager to enlist, has already agreed to sign the Defense of Marriage Act (and indeed, on this the president seems consistent—in favor of marriage, definitely in favor of heterosexuality); we just hope he can find the political courage to veto the inevitable Two Legs Doth a Trouser Make amendment and the Tomato/Tomahto budget-bill rider.



INSULT TO INJURY Following the Original Score snub, *New York* has learned that *State Fair* composer Richard Rodgers's name is misspelled on the Tony-nomination ballots. "His name is emblazoned permanently around town—there's a very large marquee on Broadway that says RICHARD RODGERS, and 44th Street and Eighth Avenue is 'Rodgers and Hammerstein Row,' " Bert Fink, vice-president of public relations at the Rodgers and Hammerstein Organization said with disbelief upon hearing the news.

GULP NOT FIT TO EAT and NOT FIT TO SERVE, chimed the *Post* and the *Daily News* last week about poor school-cafeteria-inspection results, while, oddly, the *Times* went with SCHOOL CAFETERIAS: AS CLEAN AS RESTAURANTS. "They all missed the point," restaurant-guide publisher Tim Zagat weighed in. "The real issue is how bad the inspection process is. You'd be shocked if you went into the kitchens and saw how badly the food is handled in some of the supposedly great restaurants in the city."

TABLOID POLITICKING "He's run for county leader against 77-year-old Arthur Bramwell, then he ran against Arnaldo Ferraro for Senate, and he ran against Joe Bova. It's been a long and illustrious sexual career, but I don't think I'm that amnesiac. I haven't bumped into any of them in bed."—*Village Voice* writer Wayne Barrett, responding to State Senator Bob DiCarlo's assertion (in the Bay Ridge *Courier*) that Barrett wrote a critical article because he had a "sexual relationship" with one of DiCarlo's former opponents.

City

‘44’ CENTRE STREET

FIVE YEARS HAD GONE BY, *Audubon* CIRCULATION director Peter Watt admitted, since he’d last reported for jury duty. Looking around the crowded waiting room, where several executive types hunched over PowerBooks and a woman in Chanel worked her cellular phone, he was obviously impressed by the transformed ambience. “It’s so much more civilized,” he said. “It’s more like a cocktail party or a business meeting.” Looking down at his oxford shirt and khakis, he joked, “I feel underdressed without a tie.”

For decades, thousands of New York professionals have managed to parry the three-page thrusts of the dreaded jury summons with a battery of excuses: business trips, deadlines, imminent bankruptcy. Lately, however, everybody, it seems, is making the pilgrimage down to Centre Street, with *Vogue* editor Anna Wintour and Grove/Atlantic publisher Morgan Entrekin among those spotted in recent weeks cooling their heels in decidedly unswank courthouse waiting rooms.

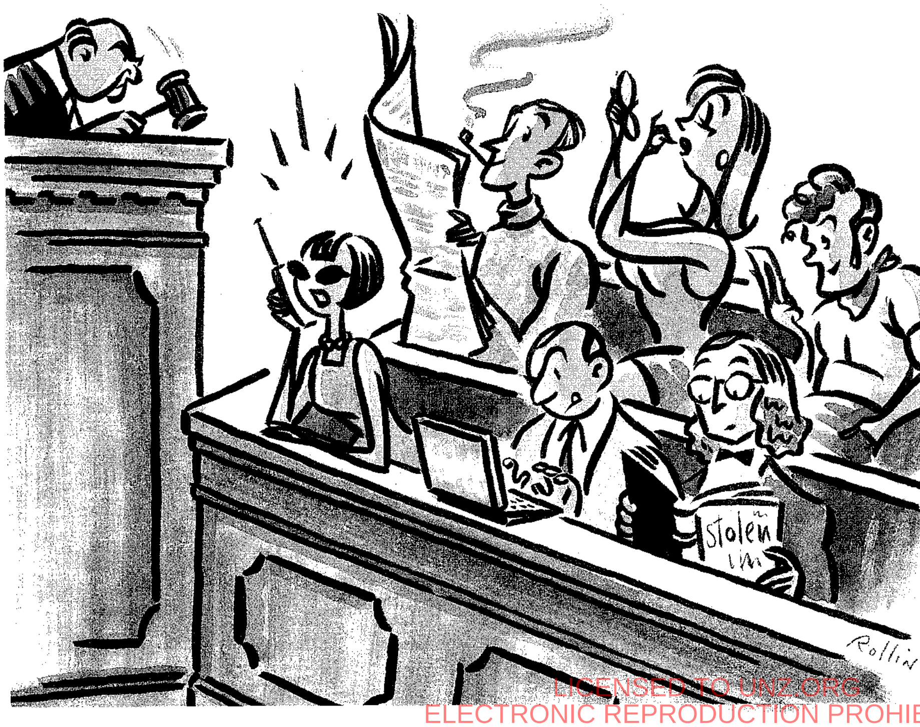
A sudden upsurge of civic-mindedness among the city’s ruling classes? More likely, a new set of rules meant to swell the city’s chronically shallow juror pool have begun to take effect. As of January 1, the State Legislature eliminated automatic exemptions for 21 professions (including podiatry and embalming) while cutting average service to a more executive-friendly three days. Summons recipients can now postpone once via touch-tone telephone, choosing a more opportune date up to six months later—but thereafter, scofflaws face a “noncompliance” hearing before a grumpy judge and fines of up to $250.

“I had gotten a bunch of summonses before and I just ignored them,” admits Entrekin. “Then I heard there was this new law.” Called into a voir dire session for a medical-malpractice suit, Entrekin was promptly released when he told the plaintiff’s lawyer that as a publisher besieged by “frivolous cases,” he didn’t think much of people who filed lawsuits. “It was actually a godsend, because I got hours of reading time,” Entrekin says. “I read a novel I ended up buying—*A Stolen Tongue,* by Sheri Holman.” Not one minute of his time was wasted socializing with his fellow jurors. “I don’t talk to people on airplanes either,” he explains. “I know enough people already.”

Wintour spent most of her two and a half days at criminal court camped out in the hallway with her cell phone and sunglasses. Other would-be jurors, according to a person who was there, seemed to regard Wintour with unusual interest.

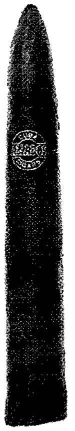
Jury-division chief clerk Vincent Homenick couldn’t be more thrilled about the way his assembly rooms have begun to resemble the Hampton Jitney, business-card swapping and all. “We just had a jury for a murder case with a doctor, a lawyer, and a New York City police officer,” he crows. “Jurors want to hear they’re not the only ones on duty, so when they hear another juror’s a doctor, a chiropractor, it makes them feel it’s more fair.” Leading a tour of recent, “juror-friendly” improvements to the 69-year-old State Supreme Courthouse, he proudly points out restored murals of old New York, work carrels, an ombudsman complaint desk, and a brand-new Cooper’s Coffee kiosk. New carpeting, an Internet station, and an orientation film starring Ed Bradley and Diane Sawyer, he says, are in the works.

“Miss Sawyer did serve about a year ago,” says Homenick, and it was then that she agreed to do the film on a pro bono basis. “I’m not sure Ed Bradley is a New York resident,” he adds, plugging his name into the computer just to make sure. If so, Homenick says, he should be expecting a summons someday soon. A man secure in his newfound power, Homenick can’t help gloating, “Everyone serves!” SUSAN ENFIELD



Crime

CONTRABAND AFICIONADOS



IT IS A DRIZZLY APRIL DAY IN MANhattan, but Alex’s silver-ringed hands are still tanned from last month’s trip to Cuba as he scribbles down numbers on a piece of paper. *Cohiba Esplendidos: $400–$700. Montecristo #2’s: $500. Montecristo Selecciones: $700.* He’s drawing up his price sheet, listing from memory the resale value of eighteen different brands of Cuban cigars he brings into the States illegally, defying the U.S. embargo, then sells for up to a 1,500 percent markup.

At a time when Schwarzenegger, Letterman, and Travolta all swear by Cubans, and a new New York cigar bar opens up every week, it should be obvious to any entrepreneur that good tobacco isn’t the only reason people are willing to pay such high prices. “They’re a totally sexy little vice,” Alex says. The demand for Cuban cigars is so frenzied that he laughs when asked whether he has a humidor. The cigars are out of his hands within days of their arrival on U.S. soil, with months of back orders to keep him busy.

The 27-year-old film-school graduate is part of a growing, well-educated crowd of smugglers taking advantage of the booming seller’s market. For him, carrying only ten boxes of Cubans back to New York translates into four months’ rent. “I look at it as development money,” he says. “It helps you maintain a certain lifestyle while working on other projects.” Alex’s sometime partner, Parker, lives with his wife in the sort of roomy, garden-level, East Village bliss most struggling filmmakers can only dream of. He, too, owes his prosperity to profits from the 40 to 90 boxes of Cubans he brings in each month.

Alex and Parker (not their real names) have been running cigars for almost three years, and during that time, they’ve gotten their method down. A black-market connection leads them to cigars rolled up out of materials that workers sneak out of the factory and then sell cheaply for U.S. dollars, which maximize the smugglers’ profit (they run $30–$80 a box, as opposed to the government-regulated price of $100–$300) and ensure supply. Even in Havana, demand exceeds official supply.

Getting the cigars out of Cuba, where

Photograph by Jeff Harris; illustration by Rollin McGrail.

leaving with more than $1,000 worth of cigars (approximately ten boxes) is a violation of Cuban law, isn't so hard if you know how to bribe the airport guards—a skill Parker prides himself on. "At Havana airport, you either grease or don't make it. You've got to be able to do it in public and not make a big deal about it." With a hundred-dollar bill or two tucked into his handshake for the guard, Parker's two huge army duffel bags crammed with cigar boxes are on their way to Tijuana. Parker himself, however, flies to Mexico City, where he picks up a separate ticket to Tijuana. A Mexican cigar-store pal, who also accepts Parker's style of greasing, hands him some fake receipts stating the cigars were purchased in Mexico.

At the Tijuana airport, the cigars are waiting for him, and so, Parker hopes, are two friends from L.A. "You get a nice, lovely, Hollywood-looking couple in a Saab or BMW, a girl with blonde hair and big breasts," explains Parker, getting a little excited just describing the adventure. He then stashes the cigars in their trunk and they drive the goods across the border. Parker, with his long ponytail and disheveled look, hops into a cheap car and drives in front as a decoy. For this service, he pays them $500 or flips them a box of cigars.

"I convince them, which is basically true, that you can't get caught," says Parker. In cigar-smuggling circles, no one knows of anyone who was caught and fined more than $1,000, although under the United States Cuban Democracy Act of 1992, importing cigars violates the Trading With the Enemy Act and is punishable with a fine of up to $50,000.

Richard Newcomb, director of Foreign Assets Control for the United States, does not find the larky attitude of these smugglers amusing. "Anyone that wants to engage in a criminal activity can do so. But if we catch them, we'll do what we can to prosecute them," he says. But for all his threats, Newcomb cannot cite any examples of smugglers' even being given the maximum fine, let alone being sent to jail.

L.A. is the first stop in Parker's trade route, where the contraband is eagerly snapped up. "I was dragged around CAA one time with a bag full of cigars," Parker reminisces. "From agent's office to agent's office, each one of them buying as many boxes as they had cash for." Boxes that make it to New York have usually been specially ordered. For every brand, there is a particular customer. "The Double Corona smoker is a wannabe mafioso. Loud-talking, overweight businessman, showy with a big wad," says Alex. By contrast, the Royal Corona smoker "has more self-defined taste. But it's not about the quality of the smoke. It's about the fact that they're Cuban."

TARA SUTTON

MEDIA

UNFIT TO MIX

There may always be some news the New York *Times* considers unfit to print, but even a cursory survey of the paper's pages suggests that there are few metaphors it won't print, often in the same sentence. The world of the *Times* metaphor is becoming a surreal place, a place where fish have shoulders and smorgasbords tell time. Even as the rest of the newspaper industry struggles for greater readability, the self-anointed Paper of Record appears to be bucking that trend, slouching alone toward the millennium with its hand off the tiller of a world it once stood astride, with no lantern to help it cut through the din. Or something like that.

JEFFREY KLUGER

". . . Donald Margulies has taken material as stale as yesterday's bagel and woven it into a phantasmagorical comedy of both lacerating humor and infinite compassion."
Ben Brantley, Nov. 19, 1993

"General managers had been looking forward to the plush pool of players who would be available shortly at bargain rates, thinking they might even find a gem or two."
Murray Chass, Dec. 19, 1993

"More often than not, they won the matchup of coaching wits. They were able to keep the big picture in mind while tackling the task day by day. . . . In each case, they rode the shoulders of their most valuable player to this lofty perch."
Thomas George, Jan. 19, 1994

"Vice President Al Gore's office was staffed to the gills, shoulder to the wheel, doing the nation's work."
Michael Wines, Jan. 23, 1994

"The newsletter, called *Flashpoint*, is a kind of freewheeling smorgasbord of conspiracy theories, as mesmerizing as a hypnotist's watch."
Anna Quindlen, Feb. 9, 1994

"[*The Bridges of Madison County*] enjoyed incredible word of mouth success until a small but biting backlash began rolling around like tumbleweed."
Sarah Lyall, July 31, 1994

THUD! THE YANKEE STREAK COMES CRUMBLING TO HALT
Headline, May 18, 1994

"Dick Williams is . . . in charge of the Straw that the Yankees hope will stir this season's drink that has turned more sour than ever. But will Straw's drug, alcohol and tax baggage sour the Yankees' drink even more than it has been by their 34–40 record? In their purple-carpeted clubhouse . . . you could cut the sour smell with a forkball yesterday."
Dave Anderson, July 20, 1995

"Presiding like the regal nerve center was Yankee Stadium, the crown jewel of the beleaguered South Bronx."
William C. Rhoden, Sept. 23, 1995

". . . The O.J. news might be over, its effervescence draining downward in a great sucking sound of tumbling talking heads."
Francis X. Clines, Oct. 8, 1995

"The affidavits are the latest in a string of blows that have undermined the air of invincibility that once cloaked the $45 billion tobacco industry, which faces a deluge of lawsuits."
Barnaby J. Feder, March 19, 1996

"Besides grabbing Republican issues, the Democrats are already stoking the Republican ferment on abortion . . ."
Richard L. Berke, May 19, 1996

Illustration by Melinda Beck.

High-School Dance

At the Plaza for the United World College Schools' Royal Gala Dinner Dance in the presence of Her Majesty Queen Noor of Jordan.

By Ariel Kaminer
Photographed by Patrick McMullan

Top, bandleader Alex Donner with his Princeton classmate HRH Queen Noor of Jordan at the United World College benefit at the Plaza. Above, Stephen Sprouse and Veruschka at the Pucci International Showroom party for Jeffrey Fulvimari and Catherine Malandrino.

THEY'RE EVERY COLOR AND EVERY SEX AND every combination, and so *loving*," said Dorothy Rudolph of the students at United World Colleges, a group of nine schools around the world that seek to educate children from all countries and stations. (Her husband sits on one school's board.) "The theory is that someday they'll run the world, and they'll already love each other."

Given the difficulty that other schools are having with such basic skills as literacy, the establishment of a benevolent, harmonious ruling class might sound a little quixotic. But at UWC's gala, where Queen Noor of Jordan and King Constantine and Queen Anne-Marie of Greece, as well as various Rothschilds and a Mountbatten, all waltzed together happily, it seemed the dream of a global royal synergy already had been achieved.

For what trade balances and tariffs may rend asunder, the importance of an education will always bring together. "It's not only instruction of the mind but also of the body, plus the need to give responsibility to the older students, that is so important in schooling," explained King Constantine. Or so it often seems to those for whom school is a fond but distant memory.

To those still in the trenches, the value of an education is often a more practical matter. "One person, one opinion. Everyone's going to have their own view," said 18-year-old Clelia Peters, recounting the semester's important lesson—not about the idealism of political tolerance but about the realpolitik of college application.

Above left, executive vice-president of marketing Cathy Wills with model Paulina Porizkova presenting Maybelline's fall collection at the St. Regis. Above right, film critics Joel Siegel and Gene Shalit at The Four Seasons to benefit the Survivors of the Shoah Visual History Foundation. Below left, District Attorney Linda Fairstein with merman Jim McMillan at The Four Seasons for Clairol's launch of Hydrience hair color.
Below right, Kitty Carlisle Hart and Earle Mack dancing at Lincoln Center for the New York City Ballet's Spring Gala.

Advertising

BACKSEAT SNIPING

PORTOFINO IS, OF COURSE, A SPLENDID LITtle town on the Italian coast, but to many New Yorkers, the name is more likely to conjure up the image of a blue-and-yellow smirking sun on a small white sticker which has been gazing out at practically every cab rider in New York City.

Taxi and Limousine Commissioner Chris Lynn says that of all the unscrupulous advertisers whose logos have been appearing on taxi partitions recently, Portofino Sun Center, the chain of tanning salons with the smiling-sun logo, is one of the worst offenders. "I ride in a cab twice a day. I always try to peel them off—they take your fingernails off. It's really selfish for them to do this. How would they like it if a bunch of taxi drivers put a bunch of stickers inside their sun-tanning booths?"

Unfortunately for Lynn, since there's no law prohibiting the production of the stickers, all he can do—"short of leading a taxi demonstration outside Portofino," he says—is send off some angry letters. And unfortunately for cabdrivers, it is their responsibility to remove the offending objects, or risk getting slapped with a $50 fine per sticker.

Vittorio Assaf, the owner of Portofino Sun Center, admits that he has printed "hundreds of thousands" of the stickers over the past decade but says he has no idea how they get into taxis. "For us, it's a type of business card, one that is very popular in Italy, where I'm from. We leave our stickers with other stores to leave on their counters, and we keep theirs in our stores. The stickers go all over."

Musicians, restaurants, and Websites are now printing up their own batches, often with no location or phone number given. But that's not the point: "People identify with a brand name, with a mood that a logo conveys. If you just put out a name, people will say, 'I like the feeling of that; let me try to track it down,' " says Jonathan Rudnick, the co-founder of Giant Step, a music-promotion group.

Getting the stickers into cabs requires an equal amount of subtlety. "What I do is I cough when I unpeel it so they can't hear me. And then, when they slam on the brakes, I just sort of bump forward," says Marni Cornick, fashion and beauty editor of Fashion Internet, who claims to be getting good feedback for her efforts.

But while others join the fray, the man responsible for importing the Euro-sticker technique is calling it quits. Assaf, who also owns Sofia's Pizza (another culprit), is tired of all the criticism: "I get complaints from all over. I had a kid glue them on an antique painting. This is serious stuff—it could end up in a major lawsuit. I'm just going to use postcards, because it's just too much." ROBIN HAZELWOOD

Summer Fun
Summer Fun

DOUBLE
ISSUE

New York comes alive in the summer with fashion, cocktails, dining out, theater, music, sports, and entertaining. *New York* Magazine's Summer Fun special issue is a celebration of everything that's worth doing during this season of fun and frolic.

Summer fun is...*New York* Magazine. To breathe fresh air and sunshine into your summer 'sails,' be a part of this special issue.

Contact Publisher Amy R. Churgin at (212) 880-0886 or your *New York* Magazine sales representative.

Issue Date: **6/24–7/1** On Sale: **6/17** Ad Close: **6/3**

NEW YORK®
MAGAZINE

Source: 1995 Fall MRI/NYM Subscriber Study

Cheese Whiz

President Clinton and Citizen Dole are competing to express their admiration for the Wisconsin governor's visionary welfare-reform plan. But don't expect them to do much about it.

Dole in Wisconsin last week with Thompson, right, and a former welfare recipient.

CANDIDATES FOR OFFICE have long played the game of trying to associate themselves with great political figures. One thinks of the fight between the parties to claim the legacy of Thomas Jefferson, Abraham Lincoln, Franklin D. Roosevelt. And, as of last week, Tommy Thompson.

Tommy Thompson? The zhlubby, charismatically challenged Republican governor of Wisconsin makes an unlikely trophy. But his name is currently being spoken with uncommon reverence thanks to his pathbreaking plan to reform his state's welfare system by combining strict time limits with a guaranteed job. Both President Clinton and Citizen Dole are grabbing for his mantle: Clinton undaunted by the fact that Thompson not only supports Dole but aspires to be his running mate, and Dole untroubled by the ways in which Thompson's stick-and-carrot proposal—known as Wisconsin Works, or W-2—contradicts his own advocacy of Draconian national welfare cuts and embraces a liberal jobs scheme.

In a recent Saturday radio address, Clinton praised Thompson for "a solid, bold welfare-reform plan," connecting it to his own ideas. This endorsement enraged Republicans, who claimed the president was merely trying to upstage a Dole visit to Wisconsin. The House GOP leadership fired off a sarcastic letter to the White House (". . . we are heartened that your welfare position may have changed once again"), intimating that Clinton was going to quietly undermine the plan even as he welcomed it. In Fond du Lac, Wisconsin, one of two places where Thompson has tried an experimental local version of W-2, Dole visited a metal-storage-tank factory that employs former welfare recipients. Later, he argued that only the block-grant approach he favors would free Thompson and other governors to try their visionary ideas without meddling by the likes of Donna Shalala. Clinton, he charged, was merely out to steal his clothes.

"If this keeps up, Bill Clinton won't have to make speeches anymore," Dole hectored. "All he'll have to do is find out my stand on an issue and just stand up and say, 'Oh, me too.' " (Not so long ago, Pat Buchanan was accusing Dole of the same sort of plagiarism.)

It's almost not worth trying to untangle all the distortions here. Clinton can legitimately claim to share Thompson's basic idea of time-limited welfare with a work requirement. It was a Clinton chestnut in the 1992 campaign. In 1993, the administration granted the waivers that allowed the Fond du Lac experiment to proceed.

But the president has engaged in plenty of his own distortions as well, such as the preposterous claim in his radio address that state-based reform enacted on his watch has already "brought work and responsibility back to lives of 75 percent of Americans on welfare." Hello? Clearly, both sides plan to demagogue this issue through November. But why, if they now agree that Tommy Thompson has figured out how to fix welfare, is there not even a remote chance that Clinton and Dole will come together on a bill embodying the same principles?

The answer is not just the zero-sum nature of election-year politics. Both candidates seem intent on conscientiously avoiding precisely those uncomfortable welfare realities that Thompson's plan so laudably confronts in sensible, progressive Wisconsin: that genuine reform is expensive, and that something must be done to protect children whose parents aren't successfully prodded to start swimming, and sink.

Though Thompson plausibly argues that welfare reform will save money over the long run by reducing rolls, he told reporters aboard Dole's plane that Republicans turn a deaf ear when he tells them it's necessary to spend more money on welfare in the short run. His own plan will cost Wisconsin some $66 million a year above current spending levels, or about a 17 percent increase.

"If you want to change the welfare system, you have to spend more mon-

Photograph by AP/Wide World Photos.

ey," Thompson says unambiguously. "That's something a lot of governors and congressmen don't understand."

Thompson cites three major costs: (1) child care, so welfare mothers can go to work; (2) health insurance, so they're covered when they go off Medicaid; and (3) training. There's also a fourth, creating jobs, in either the private or the public sector. W-2 envisions providing an astounding 27,000 community-service jobs for welfare recipients. Extrapolating nationally, Thompsonesque welfare reform for the whole country would cost at least $5 billion a year on top of what we're spending now.

In contrast, the current GOP bill, a version of which Clinton came close to signing late last year, would *cut* some $53 billion over six years. Thompson (being a party stalwart at heart) supports Dole's bill despite its parsimony. Thompson says the freedom to experiment that the bill provides is so important that it outweighs the money issue. "Flexibility is where it's at," he says.

But here his argument breaks down. Under block grants, Wisconsin would continue to do quite well by Washington (the federal government contributes the bulk of the cost of welfare based on the state's own contribution, so an openhanded state like Wisconsin tends to take in much more federal money than, say, Arkansas). In more conservative states, there will be little block-grant money to play with, meaning that governors would have to increase taxes to put a Thompson-like plan into action. Of course, these states will in reality simply cut benefits, fomenting a "race to the bottom" (which is, in fact, already under way in anticipation of federal cutbacks). Thompson says this objection amounts to saying governors and state legislators are bad people who want to hurt the poor.

Unfortunately, Republican welfare reform would leave most states with little choice. This is a problem Thompson ought to be concerned about, if only for selfish reasons, since it threatens to undermine his efforts by turning generous, reformist Wisconsin into the ultimate welfare magnet.

When it comes to cost, Clinton is hardly more honest. His original bill, put forward two years ago, added $10 billion over five years to total welfare spending, which would have been enough to get a welfare-to-work program off the ground. But since the 1994 election, he has encouraged the Republican illusion that welfare reform can also be a way of saving money. His 1997 budget includes $38 billion in savings—less than the Republicans want, but still enough to make any useful reform unlikely to impossible. Clinton has belatedly admitted that he erred politically by not pushing welfare reform before health care back in 1993 and 1994, which is rather like France admitting that the Maginot Line wasn't really such a hot idea after all. But he still hasn't learned many of the lessons of his first two years. Like health-care reform, his current welfare plan disingenuously promises something for nothing.

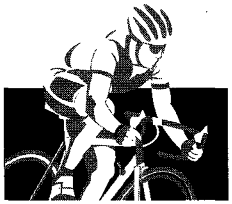
"The point is simply that if you have any idea how serious the situation is, you understand that you are going to spend a lot of resources on it," says Senator Daniel Patrick Moynihan.

The other crucial issue being evaded by both sides is the question of what will happen to those on welfare who fail to conform to the new disposition. Even if the government guarantees last-resort jobs and does everything it can to ease recipients into them, some will simply decline to work. That itself is not the problem—if welfare reform is going to change the culture of poverty, the obligation and the threat of failure have to be real. But at the same time, some provision must be made for the children whose parents get cut off welfare and fail to support them.

Thompson has at least considered this question; he talks about appointing guardians and increasing supervision by social workers. He even bruits about the dreaded O-word—*orphanages*. Dole and Clinton, on the other hand, pretend the child-welfare problem doesn't exist. Dole would actually compound it by encouraging states to throw mothers who test positive for drugs off welfare—an idea that holds no appeal for Thompson (but that Clinton promptly said he had no problem with, confirming Dole's assessment of him as a copycat). The president's latest proposal, meanwhile, smudges the whole question by providing endless, open-ended loopholes such as an exception for areas experiencing unemployment over 8 percent—with the term *areas* left intentionally undefined.

It is frustrating to see the possibilities for genuine welfare reform stalemated once again, but given the super-politicized climate of the moment, that may be for the best. Thompson's experiment hasn't even been tried at the statewide level—only in "two Scandinavian dairy counties," as Moynihan acidly notes. We don't yet know whether the statewide W-2 will bring similar results with the predominantly black welfare population of Milwaukee. But soon we will. Thanks to Tommy Thompson, there may be a real welfare-reform model for the next president—whoever he is. ▬

300 Miles
3,600 Riders
Boston to New York
September 5-8, 1996



Boston➲New York AIDS Ride℠ ②
PRESENTED BY
Tanqueray®

BENEFITING
CHP COMMUNITY HEALTH PROJECT
Lesbian & Gay Community Services Center

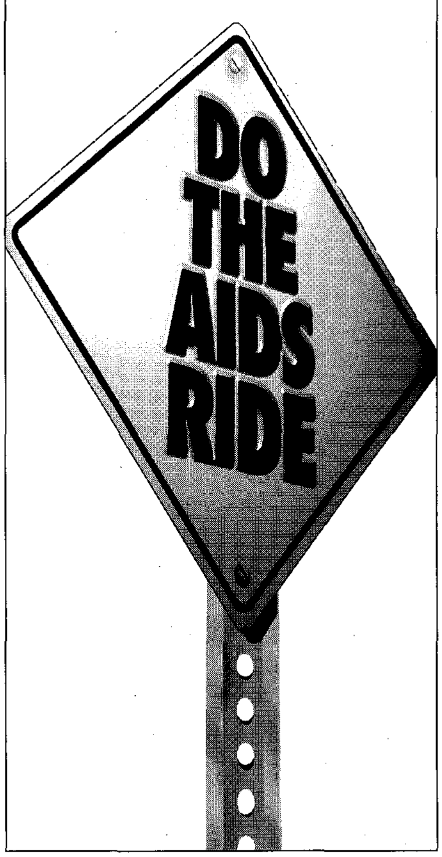
Sponsored By
BANANA REPUBLIC
POZ Magazine
USAir/USAir Shuttle
HX Magazine
Crunch Fitness

Riders • Volunteers • Crew
Donations To The Cause

Space is limited. Call now for a free full-color brochure.

(212) 242-RIDE

Created and Produced by Pallotta & Associates, Inc., Los Angeles



THE BOTTOM LINE JAMES J. CRAMER

The OTC Parlor

Over the counter and through the wringer: The market for OTC stocks, giddy and frothy and downright nasty, is the liveliest spot on Wall Street right now. Here's why.

THE OTHER DAY, I PERFORMED AN ACT OF SADISM ON someone I respect, mostly as a joke, partly to illustrate my theory about why over-the-counter stocks have been gyrating so wildly lately. I had a feeling it might make him crazy, and it did.

I picked up the phone and asked a trader at a major brokerage house to sell me 50,000 shares of a very hot over-the-counter stock—at any price he chose to offer it. Up two points from the last sale, up three points: I didn't care.

His immediate discomfort was heart-rending. As a representative of the firm, he had a duty to try to make the transaction. But this grown man, who oversees billions of dollars in orders, *begged* me not to do the trade. He pleaded with me to go elsewhere, buy the shares from a competitor—anything but make him sell it to me. Then he began to question my integrity, as if I should know better than to buy such a stock from him. "Relax," I said. "*I'm just kidding.* I don't need the stock." He sighed so audibly that I'm sure his firm's whole over-the-counter desk heard it. "Please," he entreated. "Don't joke around like that. You almost gave me a heart attack."

BUY
NASDAQ
BASEMAN

What is making people who sell stocks for a living not want to sell stocks? What's turning normally hard-nosed Wall Street professionals into hysterical drama queens? The over-the-counter market has been insanely volatile recently, hitting more all-time highs and generating more volume than the Big Board. OTC stocks are stocks of growth companies that started out with small market capitalization, and even the ones that became giants still often don't have a lot of available stock floating around. Some of them are traded on the NASDAQ, an organized exchange; others are traded without affiliation, by market-makers—brokers at the large houses who for years have trafficked in these stocks without particular incident.

That's all changed. The OTC market has taken on a rhythm of its own, scary and counterintuitive. The stock of which I mockingly tried to buy 50,000 shares was up ten points in the next two trading sessions. My joke order, if executed, would have made me $500,000 in 48 hours. But here's the rub: It would have lost my friend on the other end of the line that same $500,000. It's a zero-sum game, and he would never have forgiven me for the pain I had inflicted upon him.

Here's how it works: The new OTC market isn't the sterile world of bloodless eighths and quarters, where time-honored formulas designate which stocks to purchase and computers execute the buy and sell orders. This is more visceral and gut-wrenching. An institution gets on the phone to the person responsible for trading a given stock and does what I did—asks for an offering on the wire, at any cost. In the old days, the trader would check his inventory and sell you some of the stock he had on hand, usually at around the price of the last sale. If he didn't have any on hand, he was fairly confident that he could locate stock in his system—another client who would be eager to sell. Ultimately, if none could be found he would short the stock to you—that is, borrow the stock and sell it to you with the hopes of recovering it, either from other firms or from a friendly seller who would materialize sometime soon. It was a fairly low-risk game played by collegial professionals.

No longer. Nowadays, with such stocks so scarce, when a trader is forced to short-sell a stock to accommodate a customer, he often can't find shares to pay back the ones he borrowed. Let's say a trader short-sells a white-hot issue like Cascade Communications, a computer switching company. He borrows the shares at $100 and sells them to a client. Then he tries to buy Cascade shares to return the borrowed shares, but he can't find them at $101 or $102 (much less $99 or $98). So he winds up having to buy them at $105, losing $5 a share. Meanwhile, that five-point gain in Cascade ultimately came out of the trader's pocket, as he frantically searched, then ultimately paid up, for the stock, to contain the loss at a level that would allow him to keep his job.

The reason the traders are under so much pressure today is because two new players are holding their feet to the fire: the market-dominating mutual funds and an increasing number of private investors pecking at their home computers and playing aggressively speculative games with technology and emerging-growth stocks. For them, the OTC market is nirvana. There are huge sums to be made, particularly for the big dogs—like Fidelity, Putnam, and Janus—with the clout that comes from generating mammoth commissions and underwriting fees. But it's hell for the traders on the other end, workaday guys who have their own profit-and-loss accounts, which determine their bonuses. When an important client like Fidelity comes knocking, they must obey, for the greater good of the firm they work for.

James J. Cramer is a professional money manager who may have open positions and may trade in the stocks he writes about. He can be reached via e-mail at jjcramerco@aol.com.

Illustration by Gary Baseman.

Now, it's true that OTC stocks by definition have always been volatile. Because there's so little stock available for these small companies, OTC traders used to mint money by boldly marking up merchandise from seller to buyer. But the mutual-fund power shift alters the equation. Before the ascendancy of the mutual funds and the individual computer cowboys, trading was dominated by affable institutions driven by a genteel desire to preserve capital. They would never have hurt a brokerage-house trader to make their numbers. They belonged, as it were, to the same club.

But these days, the momentum gunners predominate. Unfortunately for the brokers, the momentum guys all have almost the exact same portfolios, typically stocks of companies that are growing at 40 percent and have really good-looking charts and great relative strength (this is Wall Street–speak for "the stocks keep going up"). These managers don't give a hoot about annihilating some trader's P&L over at Merrill Lynch. They won't let anyone get in the way of their performance. And there's no reciprocal back-scratching either: When the brokerage-house traders beg customers for a share of hot stocks, these mutual-fund managers would rather sacrifice their firstborn than sell. Not only that, but they add to their positions with every dime that comes in over the transom, which in this bull market has led to daily, giant-size purchases. (Of course, the flip side is also true: When the outlook turns bad for these stocks, they're desperate not to be caught holding damaged goods. Hence, the big gap-ups daily on certain stocks, then the sudden downward regurgitation if the news turns bad.)

Some of these mutual-fund favorites have become daily torture for the market-makers. The worst are the companies whose technology has anything to do with the Internet, or fast phones, or fiber-optic switching. Since most of these OTC stocks issued only a handful of shares to begin with, and only a couple of firms make markets in them, it's a recipe right out of the Donner Party cookbook.

As if mutual-fund muscle weren't enough, the OTC traders must also contend with the new breed of renegade "retail" investors, who load up on a handful of stocks recommended either by talking heads on TV shows such as CNBC's *Buy, Sell, Hold* (to which, by the way, I'm addicted) or through rah-rah chat boards on the Internet, like those accompanying *The Motley Fool,* a quirky guide to beating the market on America Online.

A recent cause célèbre in OTC land is Iomega, a maker of high-performance discs that gets hyped hourly in *The Motley Fool* and has made fortunes for hundreds of doctors, lawyers, and other amateur investors who used to get slaughtered regularly.

As long as Iomega keeps exceeding Wall Street's expectations when it reports its quarterly earnings, and as long as new buyers can be found to buy it, and as long as no one sells it, the stock will keep going up. But Iomega now has a market capitalization that exceeds $6 billion, despite making a product that is unlikely to have more than a billion in sales and will soon be challenged by a host of competitors. In the meantime, though, a squeeze has been created where sellers, typically brokerage houses, can't find stock to sell you when you come in to buy. That squeeze produced a tripling of the stock price in a few short weeks. I won't even trade the stock. If I came in to buy it, I'd alienate whatever pals I have left in OTC, because when it inevitably goes up, the poor traders have no hope of recovering, except at a much higher price. I won't sell Iomega short, either: Who knows how high the stock can go? These squeezes have a tendency to keep going and going.

The mainstreaming of OTC among individual investors has become a cottage industry and has even bled over onto the New York Stock Exchange. Take the case of the Cabot Market Letter—a hitherto obscure advisory service that hitched its star to Iomega early and also helped turn Presstek (a printing technology company) into an OTC sensation, moving it 100 points in the past few months. A couple of weeks ago, Cabot recommended Corrections Corporation of America, the largest operator of private prisons in the U.S. Cabot liked its recurring guaranteed income ("Think of it as a hotel that's always at 100 percent occupancy . . . and booked to the end of the century"). The stock soared five points in one day. The hunt for the next Iomega was on.

I'm not hunting, though. I don't want to be standing on top when this whole edifice collapses. I'd also just as soon have a few friends left on Wall Street.

KEEPING SCORE I'm happy to report that two of my 1996 New York Portfolio recommendations ("The Ultimate Insider's Investment Guide," January 15) have already surpassed the outrageously high price targets I set for them. Dayton Hudson (now $102) and Gucci ($72) have 35 percent and 109 percent returns, respectively. Though I still like both stocks, my advice is to take the money and run. The portfolio as a whole is up 18 percent so far, double the Dow. The only disappointment: the tip to short-sell IBM at $88.50. It's trading at about $112. I've apologized for that already, but consider this another mea culpa.

These kids think you have the perfect family.

They're right.

Since 1947 families of all kinds have opened their hearts and homes to AFS high school exchange students from around the world.

Whether you're in your 20s or 70s, have kids or not, are single or share responsibilities with someone else—if you have enough love to share with a young person who is curious about your America—then you have the perfect family for AFS.

For a free brochure on hosting an AFS exchange student call 1-800-876-2377

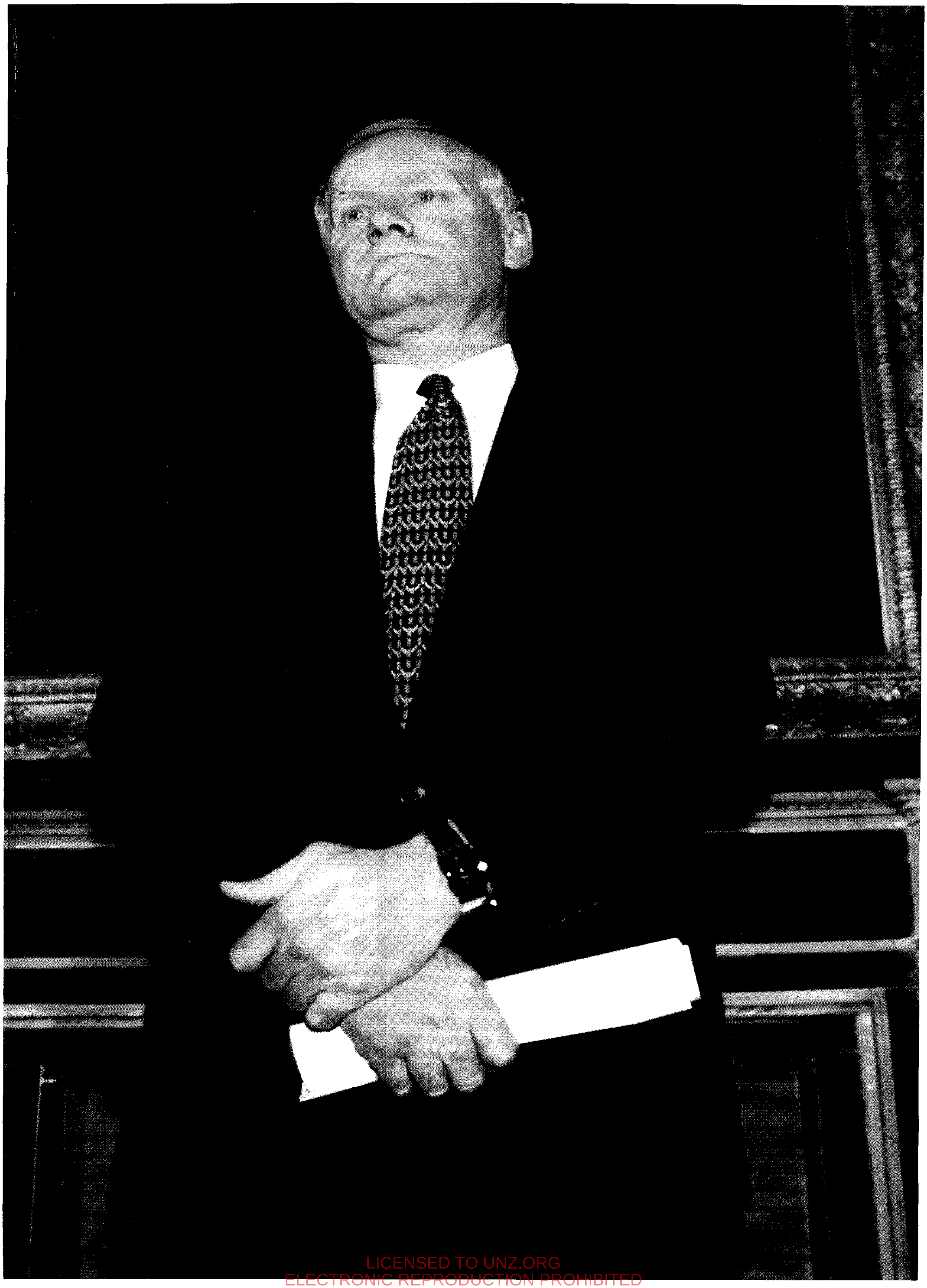
AFS
The American Field Service

The most experienced high school exchange organizaton in the world

http://www.afs.org

NEW POLICE COMMISSIONER HOWARD SAFIR IS A TOUGH, GIFTED EXECUTIVE. HE'S ALSO EGOTISTICAL, THIN-SKINNED, ABRASIVE, AND A FANATIC ABOUT LOYALTY. SOUND FAMILIAR? BY ROBERT SABBAG

RUDY'S COP



“Howard tells you to go through that door, it’s because he has been through that door,” says former deputy U.S. Marshal José López of the bureaucrat he reported to in the eighties, when López, a legendary fugitive hunter, was conducting international black-bag jobs for the United States Marshals Service.

“I have been in situations in South America with Howard Safir where he doesn’t tell you, ‘Go’—he says, ‘Follow me.’ ”

Safir, as the federal agency’s associate director for operations, authorized and directed López’s most notorious South American adventure, the “extraction” in 1988 of Honduran cocaine billionaire Juan Ramon Matta Ballesteros, in response to which an annex of the American Embassy in Tegucigalpa was burned.

“That guy’s the only gringo,” López insists, for whom “I would go to any place and go through any door.”

It is a familiar refrain, and one currently reverberating in local media corridors—Howard Safir the legendary manager because of his operational prowess—but in the halls of federal law enforcement, in counterpoint to the melody, one hears an equally insistent backbeat.

“The only door he’s ever gone through first,” says another agent who worked for Safir, “is the door of his own office.”

THE TRUTH ABOUT NEW YORK CITY’S NEW police commissioner lies somewhere in the dust kicked up by these colliding vectors of opinion. In the six weeks since Safir took office, the only clue he has given to who he really is, or what can be expected of him, is the official door he has slammed on any reporter who asked.

When John Marzulli of the *Daily News* —revisiting the controversy over Safir’s appointment after William Bratton’s departure—had the temerity to quote former deputy commissioner John Timoney’s remark that Safir was “a lightweight,” Safir banned him from the Police Department press room. The sole interview he gave in the first weeks after his appointment was to *Jewish Week*. And his brief tenure as the city’s fire commissioner revealed little about him.

Equanimity on Howard Safir is difficult to find, even among people who do know him—personal and professional estimates of him always come at you from the extremes: on the one hand, a born bureaucrat and rabid politician who is charmless, insecure, vindictive, abrupt, overbearing, and autocratic, by disposition a thug, in many ways the temperamental twin of his current boss; on the other, a loyal friend, a devoted family man, a strong, effective, charismatic leader whose oceanic ego is easily equaled by his courage, an absolutely tireless worker, and, not incidentally, a hell of a cop. Either of which, as often as not, you are likely to hear from the same source.

“HE WAS A DIFFICULT, [redacted]” SAYS PIZZI. “AND...WE NEEDED THAT TYPE OF BOSS.”

In sifting through the evidence, you will probably get little help from Howard Safir himself. In one of his few public comments since being named commissioner, Safir said, “I do not believe that the New York City Police Department ought to be identified by a personality, but by the brave men and women who do the job.” (And true to his word, Safir did not respond to repeated requests for an interview for this article.)

How typical it is of him to remain so aloof is a source of disagreement among those who know him. Michael Pizzi, U.S. Marshal for the Eastern district of New York, who insists “I’ve never worked for a better boss,” says Safir has never sought personal attention. Others will tell you that Safir has always hungered after it, that so masterly has Safir been in the manipulation of his own publicity that he actually has cultivated a reputation for avoiding it.

“Howard,” says López, “is 100 percent committed to doing his job. He doesn’t care about newspapers or interviews or TV, as long as the work is done.”

Indeed, there are many, even some of whom do not remember Safir fondly, who will quarrel with the notion that his appetite for attention—“he was a psycho for publicity,” says an agent who still thinks of him as a friend—was ever anything more than good management.

Former chief inspector Thomas C. Kupferer, Safir’s enforcement-division chief from 1980 to 1987, will not discuss his eventual falling-out with his boss; like several others whose personal feelings for Safir are mixed, Kupferer is quick to acknowledge his respect for what Safir has accomplished. And Kupferer, echoing Pizzi, maintains that Safir’s courtship of the media, where apparent, was directed at orchestrating publicity not for himself but “for what he was trying to do.”

Which, when Safir arrived at the Marshals Service, Kupferer says, benefited everyone in the foundering bureaucracy enormously; drawing attention to the mission was a legitimate agency function, and one at which Safir was unequaled.

Duke Smith, who replaced Safir and is now the service’s associate director for training, echoes what is undenied at every level of the agency when he submits that Safir was instrumental in its revitalization. “And in his position,” Smith points out, “he shouldn’t have to go through doors. He did that as a young [DEA] agent. I read those reports. I mean, the guy paid his dues on the street.”

Not even those who believe Safir’s accomplishments are exaggerated would go so far as to accuse him of lying. As one of them explains it, “If someone were to float something by and it was a bit inflated, and Howard heard it and thought he could get away with it, he’d let it fly by.”

Safir profits from the fact that very few of the people who know him well enough to comment on his exploits with any degree of authority fall outside the following two categories: those inspired by an

Photographs: previous page, James Leynse/Saba;

BIRDS OF A FEATHER: MAYOR GIULIANI WITH HOWARD SAFIR AT THE COMMISSIONER'S SWEARING-IN ON APRIL 15.

intense loyalty to him and those conditioned by flat-out fear. And whether in or out of government service today, those people tend to remain religious, almost to the point of superstition.

"His tentacles," says one, "are quite far-reaching." Notwithstanding the official limits of his current authority, "the guy has a way, and he's got plenty of resources, to fuck you up."

If there is a consensus among those who know him, it is that Safir, at a minimum, has exercised assiduous control over his image. In 1980, he sued ABC News for libel over allegations in a report by Geraldo Rivera that he had been "badly misinformed or intentionally lying" about the number of those in the federal-witness program killed while under protection of the Marshals Service; ABC settled the case in 1984 with a payment to Safir. But the media at best, they say, played no more than a subordinate role in Safir's purposeful rise to the top. Howard Safir, all agree, for the last fifteen years of his career played to only one audience: Rudy.

ONE OF SAFIR'S FORMER SUBORDINATES RE-calls that early in their acquaintance, Safir instructed him in the proverbial wisdom of hitching wagons to stars. And the advice was not purely Emersonian: "What he was saying is, 'Everybody better get on my wagon, because I'm going places.' " Safir made it clear to him that you were either on the wagon or you were under it. "Hitch your ride with me. If not, you're out."

Safir had hitched his own wagon to Rudolph Giuliani's rising star soon after Safir's assignment to the Marshals Service in 1979. Giuliani's authority as associate attorney general beginning in 1981 included oversight of Safir's operations, and Safir was quick to appreciate, in his fellow New Yorker, that level of ambition which in Caesar could be appreciated only by Macbeth. "I think they're somewhat kin in terms of personalities," says a retired federal agent who knew them both. "Howard, when he was younger, was fairly abrasive."

Safir, 54, a Bronx native, entered law enforcement in 1965 as a special agent for U.S. Customs and went immediately from there to the Federal Bureau of Narcotics, the Treasury Department precursor of the Drug Enforcement Administration (assumed by the Justice Department in 1967 as the Bureau of Narcotics and Dangerous Drugs). Having worked undercover in New York, Miami, and San Francisco infiltrating the counterculture to make drug arrests, Safir, operating out of Washington, received several temporary overseas details, assigned to heroin interdiction in Southeast Asia, France, and Turkey. Kicking down doors is not how he earned his reputation—rising through the DEA, he swelled to full law-enforcement flower as a bureaucrat. It was as an administrator that he was assigned to the Marshals Service, where he served until 1990, retiring to run his own private investigation firm. Giuliani appointed him fire commissioner four years later.

Safir, if not a friend of Giuliani's, knew or certainly knew of him in the early seventies when Giuliani was prosecuting federal narcotics cases in the Southern District of New York. The two began breathing the same political oxygen in the early eighties after Safir, out of the DEA, was put on loan to the Marshals Service to take control of the federal-witness program, which was running off the rails and had taken a series of bosses with it.

"There was no funding, no staff, no equipment . . . no regulations. . . . We

Photograph by Les Stone/Sygma.

were just stickin' our fingers in dikes, and there were more holes than fingers," says former witness-security supervisor Bud McPherson.

A seat-of-the-pants operation, the eight-year-old program had become the Justice Department's bureaucratic Siberia, offering no institutional credit to those rotating out to oversee it. With the negative media attention it drew, it promised only to accelerate the damage to a career whose future, in most cases, had already been cast into doubt.

What earned Howard Safir the assignment remains unclear, but it would be safe to assume the transfer was not a reward. Eventually, however, no one had greater reason to celebrate the results of the transfer than Safir himself.

The immediate beneficiary of the move was the Marshals Service, says Pizzi, who remembers, at a party he attended, a round of applause going up among DEA agents who had just received word of Safir's imminent departure. "Some people were kind of glad he was leaving," says Pizzi, "because he was a difficult, tough boss. Whether the troops understood it or not, what he was doing was an outstanding job for them. And I was delighted to have him, because we needed that kind of a boss. We needed him desperately."

Safir's tenure at the Marshals Service was a resounding success. Under his authority, the witness program was professionalized. Says McPherson, "He took us out of the Dark Ages." And it happened quickly. Progress was impeded only by the vigilance required to sidestep the bodies moving in and out. Detailed to the Marshals Service for a year, Safir, at the end of it, was asked to stay. He was promoted from division chief, soon to become an associate director, and in that capacity he would go on to help revolutionize the organization, elevating it, and himself, into the political sunshine on the strength of the high-profile fugitive operations for which the agency would become famous.

On the names of such celebrated criminals as Christopher Boyce, Edwin Wilson, Josef Mengele, Alphonse Persico, Matta, and others, the 200-year-old Marshals Service under Safir revivified its reputation as the long arm of the law. In gauging Safir's success, one cannot overlook the impact of the prodigious talent he displayed for humiliating the FBI. The jurisdictions of the two agencies crossed on the mandate over federal fugitives. The public-relations hammering the Bureau underwent as Safir pushed the edges of his agency's statutory authority was exacerbated by the fact that the Marshals Service was one eighth the Bureau's size.

But former FBI associate deputy director Buck Revell disagrees that the turf wars bred by the interagency rivalry are solely and inevitably responsible for the FBI's being a natural reservoir of negative comments on Howard Safir: "You have a lot of bureaucratic rivals whom you still have warm and professional relations with." Safir, Revell admits, is not one of them, and he is determined to leave it at that. "Howard and I are not friendly. Anything I had to say would be negative, and I really don't believe in doing that."

When Safir was operations chief of the Marshals Service, says a former federal official, problems developed for many who dealt with him at the senior level. "You were just never sure what the truth was and was not," he explains. "You were never quite sure with Howard whether it was a personal agenda or the agenda of his agency."

"FOR SAFIR OR GIULIANI TO SAY THEY'RE POLICE EXPERTS" TIMONEY SAYS.

Marshals Service relations with the DEA are far more collegial than they are with the FBI. And there is probably no better illustration of Safir's operational style—in all its manifestations—than a story that grows out of the most dramatic collaboration between the two agencies, the fugitive case that helped forge the bond between their personnel as brothers in arms. Widely circulated in the Marshals Service, the story concerns the agency's former international-branch chief Don Ferrarone. The case was the Kiki Camarena case.

In February 1985, DEA agent Enrique "Kiki" Camarena was kidnapped, tortured, and murdered by drug traffickers in Guadalajara, Mexico. The U.S. search for Camarena, the investigation of his death, and the obstruction of both revealed a sustained, systematic conspiracy between the traffickers and officials of the Mexican government. Rene Martin Verdugo was one of several traffickers implicated in the murder. Insulated by money, enjoying the unofficial protection of his native Mexico, Verdugo was virtually untouchable, immune to capture by the United States.

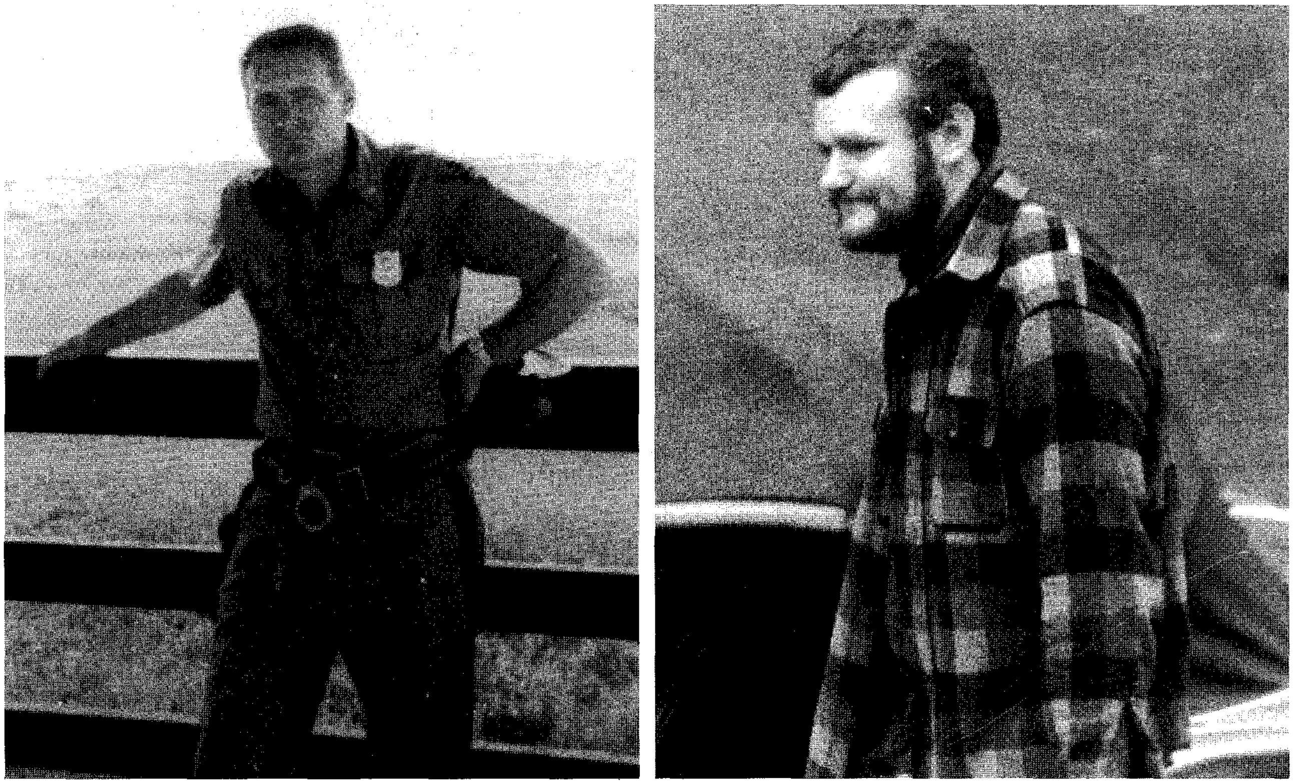
The DEA, in the wake of the abduction, experienced serious problems operating in Mexico; in the face of White House and State Department efforts to suppress the investigation, the agency had kicked up a lot of international trouble and as much stateside political trouble as it could handle. Camarena's comrades, in desperation, turned to the Marshals Service.

Their request, when all the delicate language was peeled away, was essentially for the kidnapping of Verdugo. Even if handled lawfully, it would be one of those operations that, once exposed to scrutiny, would inevitably draw political heat. The request, however heartfelt, was one in which any bureaucrat, in any response short of summary denial, would see nothing but wholesale disaster. It arrived at Marshals Service headquarters with little more than love on its side.

And, a cop's cop, Howard Safir, without hesitation, said yes.

Not until two years later would the first U.S. indictments in the Camarena case be unsealed; Verdugo, as a suspect or a material witness in the case, did not fall under the jurisdiction of the Marshals Service. As it happened, however, Verdugo was also a fugitive. Outstanding against him was an old felony dope warrant, issued by the U.S. District Court in San Diego; it was one of several thousand open warrants the Marshals Service had on file as the enforcement arm of the federal judiciary. And it was this routine, rather workaday warrant that a five-man team of deputy marshals brought to Verdugo's attention one evening in January 1986 on a street in the resort town of San Felipe on the Baja California peninsula.

Verdugo was grabbed outside a party he was hosting at his beach house. Thrown to the floor of a station wagon, he was immediately handcuffed and blindfolded. It was a 60-mile run to the border, off the road, into the desert, running without lights at 80 miles an hour, kicking up dust, eluding police roadblocks that had been set up as soon as Verdugo was snatched. It was the classic days-of-danger, derring-do stuff that boys' adventure novels are made of and that the Marshals Service under Safir earned a reputation for pulling off.



AS A YOUNG NARCOTICS AGENT, SAFIR DID UNDERCOVER WORK AND HAD A REPUTATION AS SOMETHING OF A COWBOY.

The abduction was the culmination of four weeks of back-channel maneuvering and ten days of close surveillance. Once they had crossed into Sonora, Mexico, the deputies had taken their lives in their hands. One of the deputies was Don Ferrarone.

Deputies were sitting on the border, about to go in—the adrenaline was pumping—when somebody's beeper went off. It was headquarters. One of the deputies called in on a cell phone, and Safir ordered him to put Ferrarone on the line. As Ferrarone listened to Safir, his face went pale, and it grew more pallid as the call progressed.

Safir, a notorious micromanager, was chewing Ferrarone out, and rather savagely—but not over the progress of the mission. In the middle of the operation, Ferrarone, whom Safir had recruited out of the DEA, and who had recently moved to Washington with his wife, was being eaten alive by his boss for having the audacity to buy property in Virginia, as Safir had just discovered he'd done, without going through Safir's wife, Carol, a local real-estate agent.

"You ingrate ... how could you do this to me ... how dare you ..."

That is what Ferrarone was listening to as he was making his way into Mexico, risking his life to help avenge the murder of Kiki Camarena, insensitive to the accepted practice in the United States Marshals Service that when you come to headquarters on a promotion, you buy your house through Safir's wife.

It was not long before Don Ferrarone transferred back to the DEA, where, when last heard from by one of his former colleagues, "he was reputed to be one of the most capable and promising international DEA leaders in the country."

Currently special agent in charge in Houston, Ferrarone, asked to confirm the incident, said, "I don't remember," but he did not deny the story in its outlines. "I'm a fan of Howie's," he said, adding that because of Safir, whom he considers a friend, "I've succeeded in the job."

The Howard Safir on the phone that day is the Safir that some of his subordinates remember. He is the arbitrary, imperious Safir, the bully who would order you into his office and read you your future this way: "Don't sit down—this is not going to take long . . ." He is the Safir who surrounded himself with what one agent describes as "flunkies and door openers" and demanded loyalty at the expense of commanding it; from whom, another says, deputies "had to bob and weave" in order to manage their impossible work loads.

It is the same Howard Safir who can take credit for the fact that Rene Verdugo is today doing 240 years in a U.S. prison. Juan Matta, dragged back from Honduras under Safir's leadership (on a 17-year-old escape warrant), was also convicted in the Camarena case; he drew three concurrent life terms, on top of the 150 and 75 years he drew consecutively for trafficking.

"TO BE HIS FRIEND YOU HAVE TO SURRENDER your ego," says an agent—this of the commissioner who thinks the Police Department ought not be identified by a personality. Safir's appointment, in fact, many will tell you, is the direct result of what was a kind of cult of personality that he engineered when he last performed for Rudolph Giuliani. So zealous was Safir in promoting and sustaining it that he frequently burned his own chain of command, ordering subordinates into impromptu cloak-and-dagger operations, directing them to report to him and under no circumstances to notify their immediate bosses.

One of these operations resulted in Safir's summary ejection from Colombia in the late eighties. Those who recall the episode remember the maneuver's having something to do with the pursuit of Medellín cocaine boss Pablo Escobar. Taking a Marshals Service 727 off the line, Safir ordered it flown to Bogotá. The 190-passenger airliner traveled empty but for Safir and a pair of deputies. When the U.S. embassy, which had not been notified of the adventure, learned of their impending arrival, Safir was met at the airport by an embassy representative.

"Get back on the plane. Get out," Safir was told. "Turn around. Fly out right now." He never made it off the tarmac.

SUCH ESCAPADES NOTWITHSTANDING, Safir, operating at the federal level, managed to survive politically. Safir's challenge in New York is the reverse of that which he confronted in Washington. The changes required in the witness program, which were massive when he arrived at the Marshals Service, were ones for which he was perfectly suited. In New York, Safir is faced with a Police Department that has enjoyed a sudden vitality but that since his appearance has hemorrhaged some of the very talent responsible for invigorating it.

"This guy is like an empty fucking suit as far as this job is concerned," says a former New York detective who "crossed paths" with Safir when both were working narcotics cases in the city, and who remembers him as "a fuckin' guy you sent out for coffee." He says, "The guy that should have had this job is [Louis R.] Anemone or Timoney," referring to Bratton's chief of department and first deputy police commissioner, respectively.

Timoney, who retired when he was passed over for the job, believes Bratton's strength was his ability not only to delegate the running of the department but to allow those who ran it to take credit for it.

"Even Bratton wouldn't take credit for day-to-day operations," says Timoney. "Bratton wouldn't take credit for what Rudy's taking credit for."

Most politicians, Timoney maintains—he cites Dinkins and Koch as examples—would be content to take pride in putting together a successful team. Giuliani, he says, "not only wants to be mayor; he wants to be sergeant on patrol."

And in a micromanager like Howard Safir, Timoney fears Giuliani may have found another guy who just does not get the difference between the two jobs. He acknowledges Safir's experience at the federal level but says, "For people like Howard Safir or Rudolph Giuliani to say they're police experts is absolute nonsense." That Giuliani was a successful prosecutor does not make him a cop. "The idea that Giuliani is some kind of crime fighter," Timoney insists, "is just horseshit."

The irresistible impulse to interfere that drives "a real gun toter up the wall," in the words of a deputy marshal, and a tender ego are not the only things Safir shares with the mayor. "He's a hatchet guy like Giuliani," says the former detective of Safir, envisioning what he describes as Safir's empty suit as it follows in the mayor's every footstep. "He's really a shadow."

It is a perception shared by others—Safir himself now having become one of those "flunkies and door openers" that he surrounded himself with at the Marshals Service, where, under his command, talent seldom outweighed the sheer, instrumental value of loyalty.

Which man is the more thin-skinned of the "two egotistical maniacs," as the former detective describes them, is a question that would animate a parlor game. Giuliani, whose political career was fueled by corruption trials in New York—he is famous for putting police officers in jail—was a principal character in Robert Daley's 1978 book, *Prince of the City.* Timoney says he recalls a scene in the subsequent movie in which one of the prosecutors remarks: "The way to get to the cops is to get to their pensions." Timoney says he seems to remember the line's being delivered by the actor portraying Giuliani.

"YOU CAN'T

ON HIS HEAD. MANY PEOPLE HAVE TRIED. HE ALWAYS LANDS ON HIS FEET."

Whatever the source of the remark, Timoney has good reason to remember it, and good reason to assume that Giuliani, if he did not say it, certainly ran across it somewhere. In retaliation for Timoney's speaking out upon his retirement in April, Giuliani attempted to bust the departed Timoney back to his highest civil-service title, captain, which would have meant $30,000 less per year in Timoney's department pension.

Giuliani's failure to do so—the Patrolmen's Benevolent Association, Timoney says, promised to deliver 20,000 cops within 24 hours to the doorstep of City Hall—illustrates the danger the mayor is dancing with in ignoring the advice of his predecessors not to infect the department with politics.

Timoney, who admits he does not know Safir—"not at all, no"—apologized for his public reference to the new commissioner as "a lightweight" and says, "That was from anger. I never should have said that about Howard Safir," whom he confesses "could be the best administrator in the world." Timoney is not, he says, in a position to know. "But my statement to the mayor still stands."

Timoney claims he was angered not by being passed over for the commissioner's job but by the manner in which it was done. It was the way he, the department, and Bratton were treated that prompted his reference to Giuliani as "a little nuts."

"There are a lot of jobs I never got in my life—that's how life is; I understood that part," he says. But finding it out on the radio, finding out that there was never a "shortlist," as Giuliani had led him to believe, showed a disrespect that Timoney could not tolerate. "I really thought he was kind of contemptuous of the Police Department. I was really pissed off."

It was typical, he says, of the way Giuliani operates, a style reflected in the techniques Giuliani employed in making it impossible for Bratton to stay.

"They set you up, defame your character," Timoney says. "They obliterate you so you can't come back at them."

It is an operational style that the rank and file might want to get used to.

HOWARD SAFIR IS MANY THINGS; WHAT HE is not, by any measure, is a lightweight. Either operationally or politically. But as an outsider coming into the Police Department, Safir faces a fight: "Nobody's going to go out of their way to make him look good," says a friend.

Timoney himself observes, "We've had outsiders before"—Bratton, in fact, being one of them—and Timoney could understand bringing in another "if the organization was doing poorly."

Pizzi believes that anyone who survived the political battles that Safir survived in Washington will easily prevail in New York. "He may be an outsider, but he knows his way around," Pizzi says. "He knows how to maneuver."

And watching him do so will be instructive, if what Pizzi admires in him is true. "You can't drop this guy on his head," says Pizzi. "Many people have tried. He always lands on his feet."

"He's bulletproof," says Smith.

And no one knows that better than someone like Buck Revell. Revell explains that the chain of command leading to Giuliani at Justice proceeded from Safir through a Marshals Service director and one deputy director. Safir, he points out, did more "direct-line reporting" to the associate attorney general's office than might be suggested by that structure.

Conceding the likelihood of Safir's enjoying longevity in New York, Revell says, "He did real well navigating political waters, and I'm sure he will there, too, as long as Rudy is mayor."

Kupferer says he has heard the stories, "the history of NYPD, its problems . . . how tough it is, how cutthroat the politics of the NYPD is," and asserts, "If there's anybody in this world who won't get eaten up by that, it'll be Howard Safir."

Pizzi claims not only that it would be a mistake to count Safir out but that it would be naïve not to count him in. The Bronx boy's return to New York as commissioner of police, he replies, is not, as some suggest, the culmination of a dream—not necessarily, anyway—as seductive as it may be to think so.

"After this," Pizzi says, "who knows? Look what happened to Teddy Roosevelt."

Teddy Roosevelt, the former commissioner, who in the year of his election to the vice-presidency wrote, "I am as strong as a bull moose and you can use me to the limit."

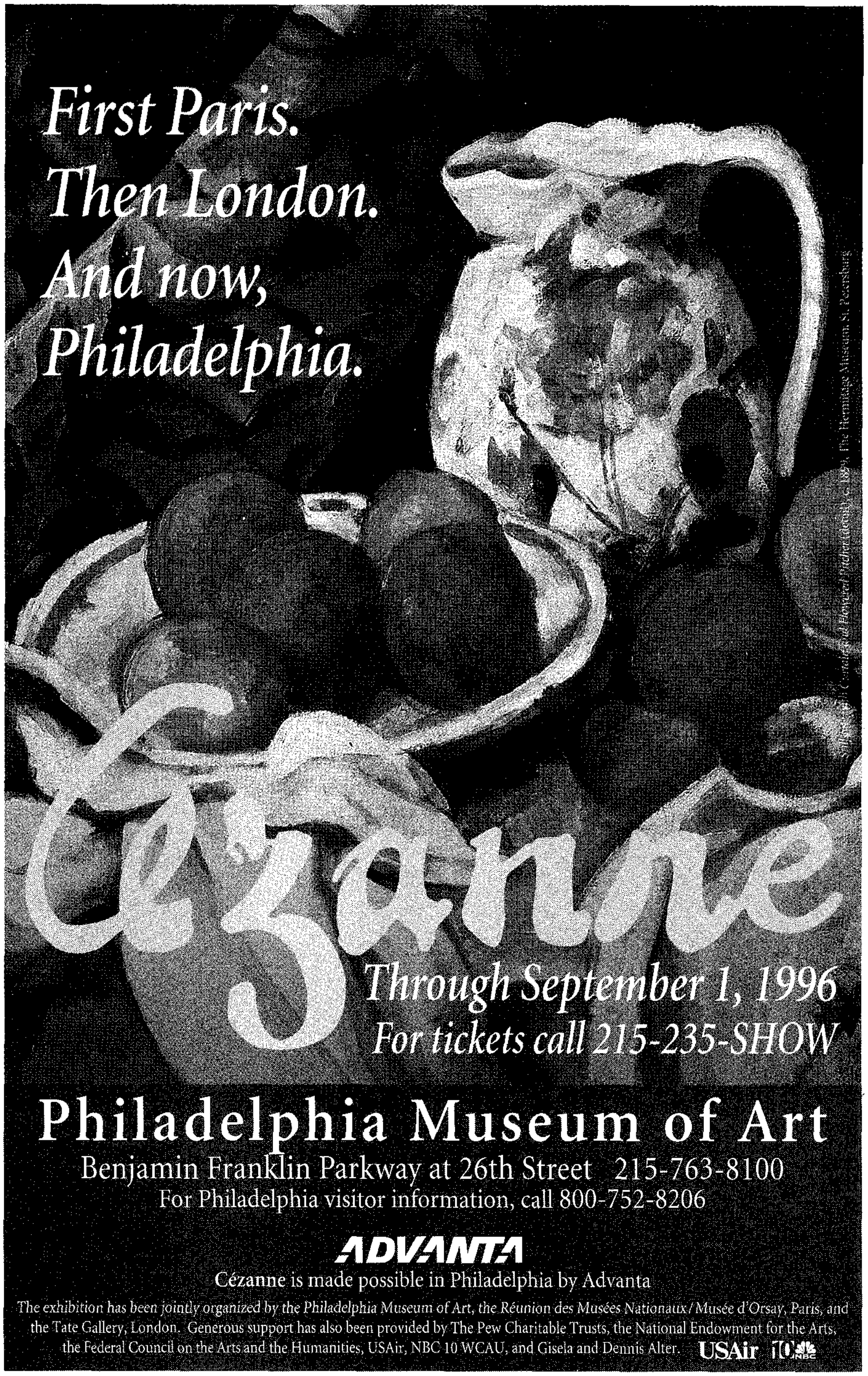
Chief Deputy Marshal in Los Angeles Tony Perez, who led the posse into Mexico that brought Rene Verdugo back alive, if he is an authority on anything, is an authority on the subject of backbone.

"Never, under any circumstances," says Perez of Safir, "did I ever see him lose his nerve."

Looking into Howard Safir's background, you will find no skeletons in any of his closets, personal or professional. As a federal officer, he tolerated no nonsense.

Never before has Howard Safir been placed under the kind of scrutiny he is about to endure in New York. And all who have ever known him, whether they love him or hate him, agree that there is one attribute that will ensure not the duration of his tenure—that they take for granted—but its entertainment value. As Tony Perez, speaking for everyone, guarantees:

"He kicked a lot of ass." ▬



First Paris.
Then London.
And now,
Philadelphia.

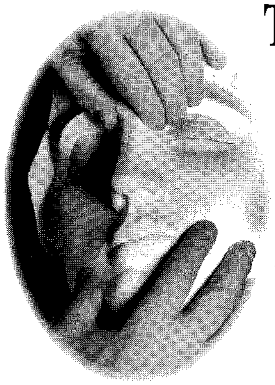
Cézanne

Through September 1, 1996
For tickets call 215-235-SHOW

Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street 215-763-8100
For Philadelphia visitor information, call 800-752-8206

ADVANTA
Cézanne is made possible in Philadelphia by Advanta

The exhibition has been jointly organized by the Philadelphia Museum of Art, the Réunion des Musées Nationaux/Musée d'Orsay, Paris, and the Tate Gallery, London. Generous support has also been provided by The Pew Charitable Trusts, the National Endowment for the Arts, the Federal Council on the Arts and the Humanities, USAir, NBC 10 WCAU, and Gisela and Dennis Alter. USAir 10 NBC



The Talents of a Sculptor and The Skills of a Surgeon

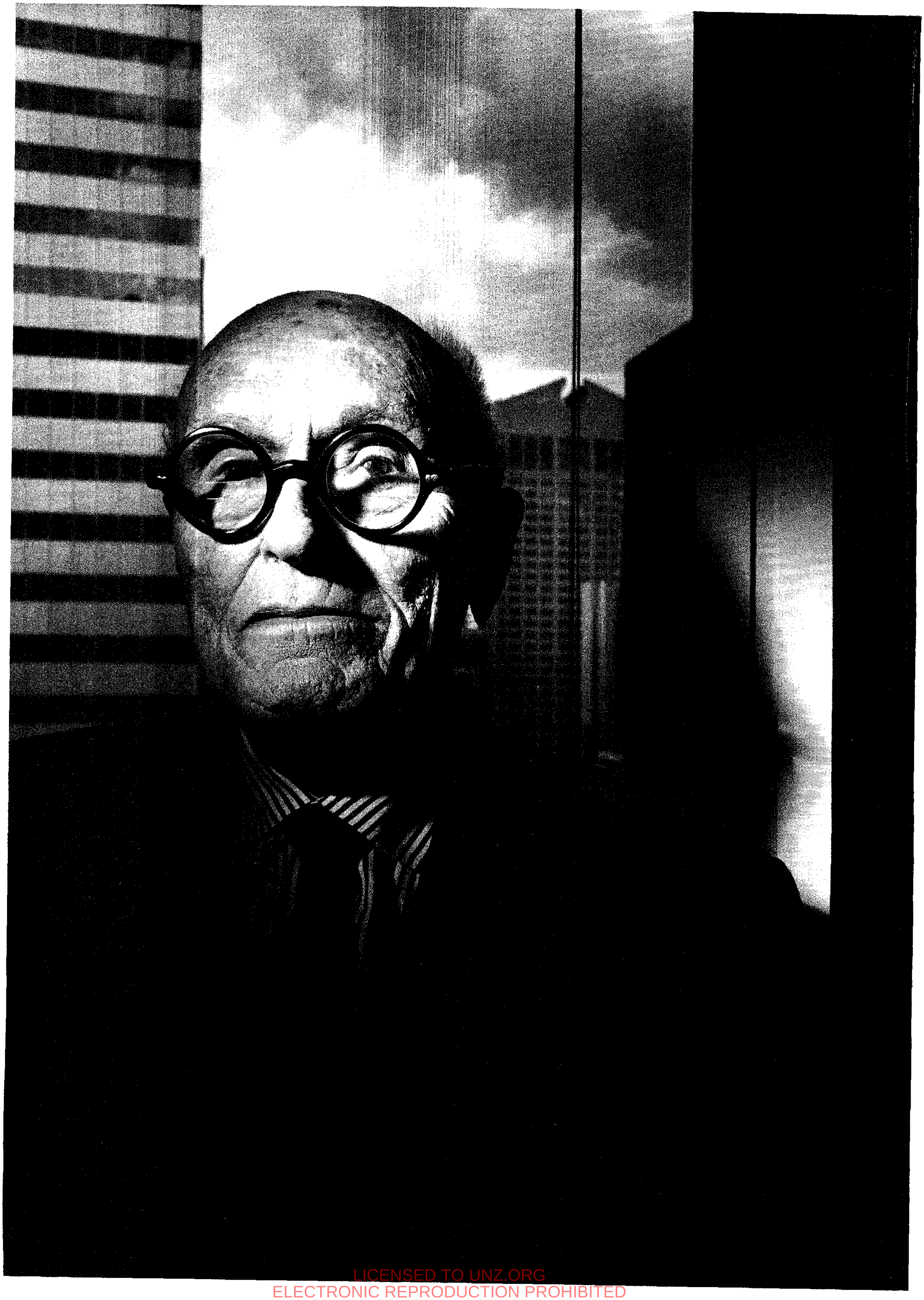
For 30 years, Board Certified Plastic Surgeon
and award-winning sculptor **Stanley Taub, M.D.**
has offered the finest in

Cosmetic Surgery

- *Face, Neck and Eyelid Surgery*
- *Breast Enlargement and Reduction*
- *Male Breast Reduction*
- *Liposuction/Body Contour*
- *Rhinoplasty & Secondary Nasal Repair*
- *COSMETIC LASER SURGERY removes wrinkles, scarring, pigmentation, & tatoos*

Call for a Free Consultation

(212) 628-8585
737 Park Ave., NYC. Outpatient Surgical Facility



[THE *NEW YORK* INTERVIEW]

Magic Johnson

Preparing to turn 90, **Philip Johnson,** wily and protean and busy as ever, chats with a longtime colleague about Mies, Disney, and urban messiness

BY PETER BLAKE

PHILIP JOHNSON IS THE MOST FAMOUS, the most outrageous, the most notorious, and probably the oldest architect actively practicing in the U.S. today. He will be 90 on July 8, and he is busy designing and constructing buildings in Singapore, Houston, Rotterdam, Dallas, Cleveland, and New York. He has also just completed a pair of skyscrapers in Madrid and a town hall for Disney in the new community of Celebration, Florida. He is turning the former Gulf + Western Building on Columbus Circle into the new Trump International Hotel & Tower by dressing it up in golden mirror glass, to flash Trump's message across the New York skyline and beyond (to the growing irritation of many Upper East Side flashees). What's more, a dozen or so magazines in the U.S. and beyond are currently featuring Johnson to help him celebrate his tenth decade.

In short, Philip Johnson has never been more visible.

Last week, in his office in the Lipstick Building at Third Avenue and 53rd Street—which he designed—Philip Johnson had a chat with Peter Blake, a fellow architect and critic (he was *New York*'s original architecture and design columnist) who has known him for close to 50 years, and who will next month publish the monograph *Philip Johnson: Built Work.*

Peter Blake: What is all this I keep hearing about you having been a Nazi, or a whore, or gay, or a modernist, or a very naughty boy? Why do people keep saying these things about you? Why do you keep saying these things about yourself?

Philip Johnson: Search me. Doesn't have anything to do with architecture, does it?

Blake: What I really want to know is: How many birthday parties are they throwing for you?

Johnson: Hah! Which one do you want to come to?

Blake: Let's get serious: Until about 1955, or thereabouts, you were considered to be the principal supporter and advocate of Mies van der Rohe. You thought he could do no wrong.

Johnson: That is right.

Blake: And then everything changed, and quite dramatically. And now you are building that town hall for Mickey Mouse. What happened?

Johnson: Boredom. I was bored by Mies's world—the rigidity of it all, the lack of modulation . . .

Blake: And so you became a "postmodernist"?

Johnson: It was the obvious thing to do, to join the postmodern movement. *Postmodern* was a ridiculous name—but all those names are ridiculous, like the one we invented in 1932, "International Style." Or that latest one, "Deconstructivism." Do you know what any of them mean?

PHOTOGRAPHED BY KEN SHUNG
FOR *NEW YORK*

Blake: I haven't got the slightest idea.

Johnson: Well, none of those terms mean anything. This time it was *postmodernism*! That wasn't started by me. It was started by the kids, by people like Bob Stern. They just wanted to change, and they wanted a new label.

Blake: And you?

Johnson: The basic reason I wanted to change was that I was bored. And there was that knowledge I had of history. I wanted to connect more.

Blake: With what?

Johnson: With New York. New York, to me, was McKim, Mead & White. I wanted to connect with the history of New York, and that to me was Stanford White. And so I thought—what would Stanford White do today?

Blake: Don't you think it's peculiar though, when you look back to your Miesian days? Here we are in your Lipstick Building, and outside the window is your AT&T Building, and just around the corner is Mies's Seagram Building, on which you worked with utter devotion . . .

Johnson: Yes, quite true.

Blake: And yet, here we are, in a Johnson building that looks like a Mendelsohn building of 1925, and surrounded by Johnson buildings that could have been built by half a dozen different people at half a dozen different times.

Johnson: That's because people think that architects should always do the same thing. Follow their trademark, or something.

Blake: Isn't that reasonable?

Johnson: Well, a good many of my contemporaries got stuck in one idiom, as it were. I can't name names . . .

Blake: Why not?

Johnson: Well, let's say there are some who can never get away from early Corbusier, for example, and using the same geometry.

Blake: . . . And painting it all white?

Johnson: Right. All white. As there are others who keep using one kind of composition—early Mondrian, asymmetrical—the De Stijl distortion of Cubism. That would bore anyone out of his mind! So I tried all sorts of different things, some of them more successful than others. I tried to enlarge my grammar.

Blake: I am not sure I understand why this would necessarily lead you backwards . . .

Johnson: Well, I said to myself: "Johnson, if you feel like exploring history again, why don't you just do that." I had always had a fascination with classical compositions. As a matter of fact, you were the first one to notice it, in my Glass House . . .

Blake: But since that time, you tried to do any number of things, often quite far removed from where you started out. Sometimes you would go back to something, sometimes you would go forward . . .

Johnson: Quite right.

Blake: For example, right now you've just finished doing a Constructivist pair of skyscrapers in Madrid, and you did the Pennzoil Place in Houston. These are very "modern," and so are others you have done and keep doing. You are doing biomorphic buildings in the manner of Frank Gehry, and you did that Gate House in New Canaan in the neo-Expressionist manner of Hermann Finsterlin.

Johnson: Is it just superficiality, or is it facility? History will have to judge. Am I really that good?

Blake: I must confess, the Pennzoil Place is pretty spectacular.

Johnson: Well, it is spectacular, and there is nothing wrong with Madrid . . . well, it's actually two buildings forming a gate, in the great tradition of Spanish buildings. A new entrance to a part of Madrid.

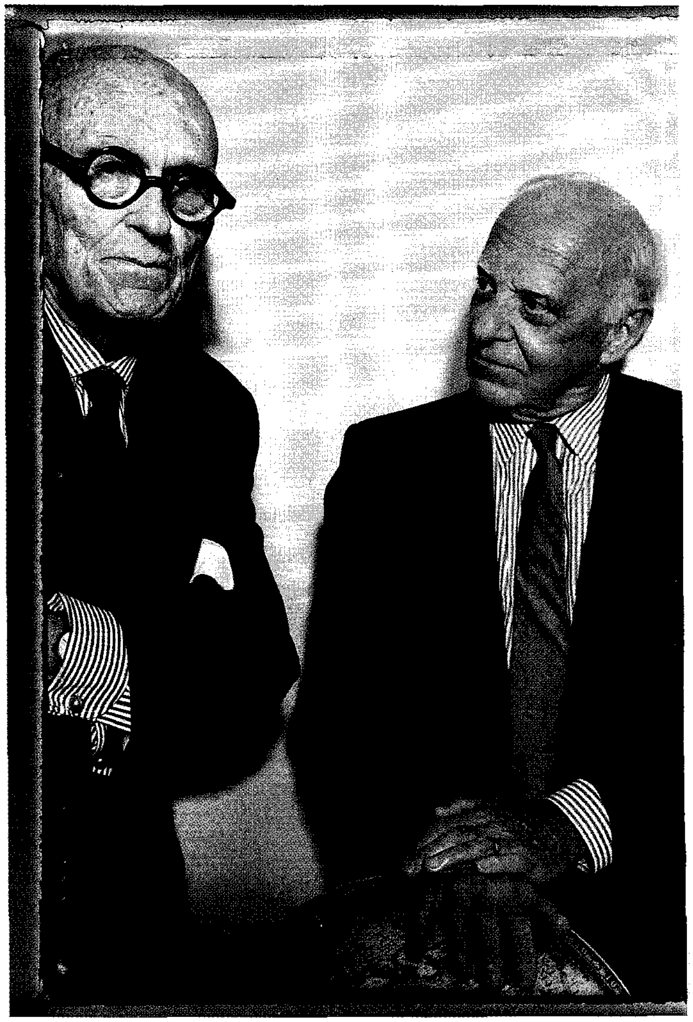
Blake: And in the tradition of radical, Russian Constructivist work. And only a few years earlier you were doing a neo-Gothic complex in Pittsburgh for PPG. Why neo-Gothic?

Johnson: I did it because I was dying to do what I am doing at Columbus Circle too—to use glass in a fragmented way, in a mosaic of reflections. And the only style that would let you do that was the Gothic. The Prince of Wales likes my neo-Gothic buildings in Pittsburgh. He thinks they are meant to look like the Houses of Parliament, but of course they weren't.

Blake: What are they meant to look like?

Johnson: Early Gothic country churches. Thirteenth or fourteenth century. I think that within the purview of architecture, you pick what you want. There doesn't seem to be a name for the sort of thing that I reach back to now, in the sort of work I do now. I am afraid there soon will be . . .

Blake: So now we've got all these styles zipping around our cities, and flashing on our skylines . . . the overwhelming mess of *x* number of styles, *x* number of shapes and forms and colors and materials. Don't you think it's getting to be a bit much? Did you have anything to do with it?



THE WORLD AT THEIR FEET: JOHNSON AND HIS BOSWELL DECONSTRUCT A CAREER.

Johnson: Well, haven't you been reading our favorite text right now? *S, M, L, XL*? By Mr. Koolhaas?

Blake: I don't have time to read 1,500 pages—not this week, anyway.

Johnson: Well, it *is* rather longer than what any of us can handle. But it's really rather fascinating—his approach to the mess. He really says, leave the mess as it is, and add all sorts of detail—start with Corbusier windows, add some corrugated iron, and paint it all the wrong colors.

Blake: It sounds awful.

Johnson: I said to myself: "What's wrong with it?" I don't really know. Koolhaas is so charming, such a wonderful salesman.

Blake: It still sounds awful. But you are the expert on charm. . . .

Johnson: Well, glibness, anyway. Glibness will get you anywhere. As Henry Hobson Richardson liked to say—the No. 1 principle in architecture is to get the job!

Blake: And I guess Rem Koolhaas is getting the job, and our cities are turning into an overwhelming mess. Philip, I have always meant to ask you something: Everything I know about you—your clothes, your ties, the art you collect, the quality of your Glass House, your knowledge of history—all this suggests a very high degree of exceptionally good taste. And yet many of the buildings you have built in the past twenty years or so suggest that, deep down, secretly, you seem to hold many of your business clients in contempt. Some of the buildings you have done for them almost seem like a joke on the quality of your clients. You seem to think of them as people of spectacularly bad taste. Is that correct?

Johnson: No.

Blake: Well, I guess that settles that. Let me try something else: A lot of people say that you have been quite an operator over the past five or six decades in New York—that you have been a leading power broker in architecture and the arts . . .

Johnson: You mean like the late Robert Moses?

Blake: Roughly.

Johnson: Well, I have helped a number of talented people now and then, and I am not going to mention names, because they'll deny it. I have had quite a few friends among the younger architects, like Peter Eisenman and Jim Polshek. But I absolutely deny . . .

Blake: All right—a *long* time ago, in the early 1950s, the magazine *House Beautiful* launched an attack on all of us who were in some way identified with the International Style. That campaign was directed in particular against you and MOMA, and we were all lumped together as being "un-American," or "Communist," I think.

Johnson: Oh yes, I remember all right.

Blake: And we wrote letters and made speeches defending Mies and Walter Gropius and Marcel Breuer and so on, and talked about virtually nothing else for several months.

Johnson: Yes, I remember.

Blake: And yet, shortly after that business erupted, your own "style" in architecture took a dramatic turn.

Johnson: I just got bored, I guess. It was as simple as that.

Blake: Actually, I think you have a better excuse than that: [The great nineteenth-century German architect] Karl Friedrich Schinkel, whose work both you and Mies always admired, never stuck to a single style. So you're in good company.

Johnson: True. His best work was neoclassical, or neo-Gothic, or whatever interested him at the time.

Blake: And he was a great landscape architect as well. Which brings me to another question: You once said that you thought you were really better as a landscape architect . . .

Johnson: Somebody said that about me. I wish I knew who.

Blake: I don't think it's derogatory at all. Some of your best work is really landscape architecture—the MOMA Sculpture Garden, the gardens around your Glass House, the fantastic four-and-a-half-acre Water Garden in the middle of Fort Worth—those are some of your best works.

Johnson: I always think of buildings in their settings, but so do other architects. Perhaps I carry this even farther than most—like my Glass House, which is really a 50-year experiment in landscaping. I had to cut down most of the trees on the site when I moved out to Connecticut—the place was like a jungle until I did. I cut down so many trees that it destroyed my reputation in certain areas. That was quite all right with me. I had to cut it down to create a landscape. As a student at Harvard, I always turned in my "solutions"—they called them "solutions," not designs—in the form of trees on a site. Of course, I couldn't draw worth a damn, and so my teachers couldn't figure out what I was trying to do. But it was always a landscape.

Blake: Who was your favorite teacher at Harvard?

Johnson: Oh, Marcel Breuer. He was an artist. He was the best teacher I ever had. All the others were Bauhaus ideologues.

Blake: How come you went to Harvard instead of Mies's school in Illinois?

Johnson: I was really ill at ease working with a pencil in my hand. And to make drawings where Mies could see them—well, I wasn't going to make a fool of myself. I have never said that before, but it's true.

Blake: And you've often said you didn't have such fun with Walter Gropius.

Johnson: Poor Gropius. He was an intellectual, and everybody else was what Germans call *Gasse*—gutter. That was the worst thing you could say about Hitler: That he was just *Gasse.* And Gropius was an intellectual, and he had all the proper trimmings. He never thought of architecture as an art; he never thought that art was a goal. He thought that architecture should lead to . . . "Social Betterment"—that was his aim. And since he was not a first-class artist himself, "Social Betterment" was as good a way to describe architecture as any.

Blake: What do you want for your birthday?
Johnson: I wish someone would ask me to design a cathedral.

Blake: You wouldn't know how to design a building for "Social Betterment"?

Johnson: I don't think I'd know how to start. And the other kind of building I would refuse to do—with the same degree of vigor, as a matter of fact—is a profit-making, capitalist project, if that's the correct term. Because those projects are just as mean, just as anti-art, as any Marxist effort.

Blake: You mean corporate headquarters—that sort of thing?

Johnson: Corporate headquarters—well, some of them, anyway. There are exceptions, of course, like that Cummins Engine outfit in Indiana. And the Rockefellers, who liked money just as much as everybody else but used a lot of it to support the arts.

Blake: But I still get the impression that when you do a building for some of those capitalist clients, you are making fun of them. Some of those buildings don't seem to have anything to do with your own taste, or style.

Johnson: How do I know? How do I know how my own processes work? I guess I want to make money just like other people, perhaps more than most people . . .

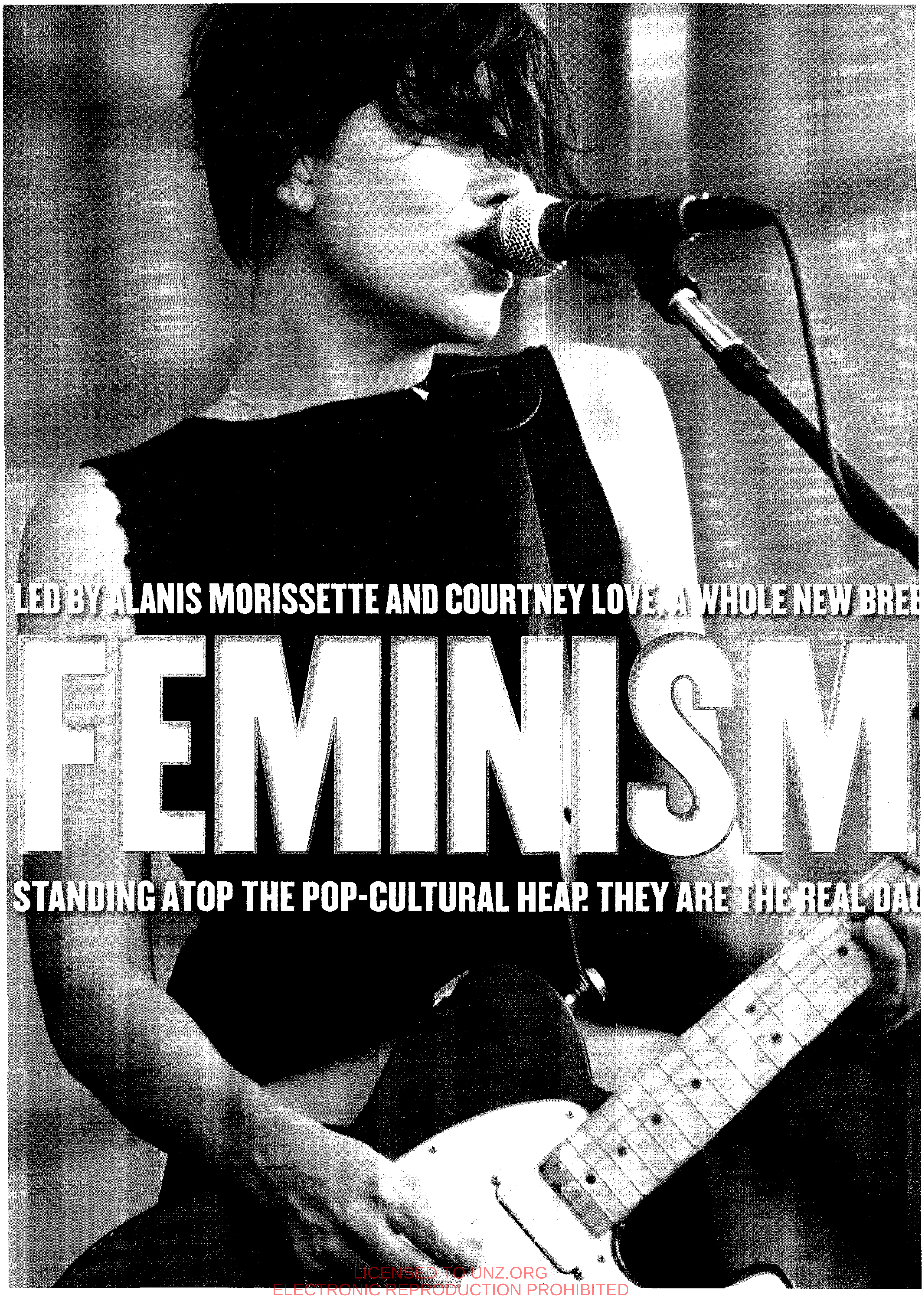
Blake: I almost forgot—what do you want for your birthday?

Johnson: I wish someone would ask me to design a cathedral.

Blake: That's what Mies used to say! Where would you build it?

Johnson: In New York, of course. Probably on the Lower East Side, or someplace like that, where you can clear out a slum and make a large landscape. It would be free-form, in shaped concrete, in several colors—rather like my Gate House in New Canaan. It would be a little like the Goetheanum by Rudolf Steiner, or something designed by Finsterlin, or by Bruno Taut. There would be no right angles, of course. And it could be any denomination—a synagogue, or a mosque, or a church. Anyway, that's what I'd like for any birthday: a commission to design a cathedral.

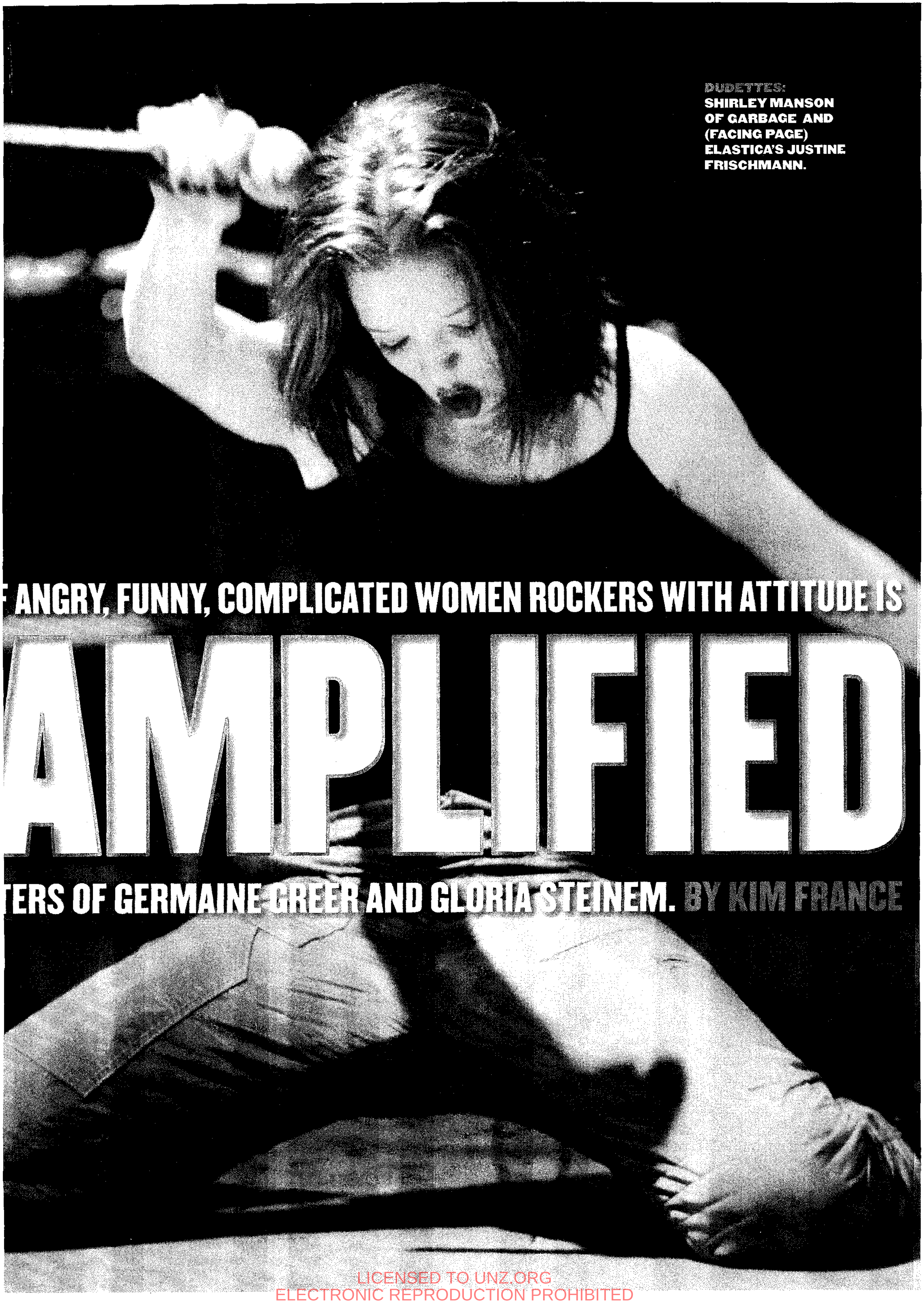
Blake: Happy birthday! Consider it done ■



LED BY ALANIS MORISSETTE AND COURTNEY LOVE, A WHOLE NEW BREE

FEMINISM

STANDING ATOP THE POP-CULTURAL HEAP. THEY ARE THE REAL DAU



DUDETTES: SHIRLEY MANSON OF GARBAGE AND (FACING PAGE) ELASTICA'S JUSTINE FRISCHMANN.

F ANGRY, FUNNY, COMPLICATED WOMEN ROCKERS WITH ATTITUDE IS

AMPLIFIED

TERS OF GERMAINE GREER AND GLORIA STEINEM.

BY KIM FRANCE

SAYS DANNY GOLDBERG: "WHAT HAPPENED IN MALE RO

IF THE TRUE TEST OF SOCIAL CHANGE IS WHETHER IT'S reflected in the marketplace, then this year's Grammy Awards were pretty compelling proof that feminism—at least a certain kind of feminism—is not dead at all. There was Mariah Carey—the type of standard-issue cream puff most commonly rewarded at this type of event—looking increasingly miffed as 21-year-old Alanis Morissette bounded onstage to receive five awards. Morissette's debut album, *Jagged Little Pill,* has spent almost a year on the *Billboard* charts. Her breakout single, "You Oughta Know," is a growly diatribe notable largely for stalkerlike lyrics that detail how she will make an ex-boyfriend pay for his betrayal. She is a woman who clearly has some issues with men, and she is beloved across the land.

Morissette's got little credibility with critics, who point out that she got her start as a fluffy, Debbie Gibson–style singer in her native Canada; that *Jagged Little Pill* was produced by cheesemeister Glen Ballard (whose résumé also includes such ultracommercial acts as Paula Abdul and Wilson Phillips); that she represents little more than a corporate expropriation of the kind of female-rage music that had been all but ignored by the music industry and the public for years. Whatever her musical pedigree, Morissette has inarguably marked the arrival to the mass-market of an entirely new female-rocker persona. A woman moving so far beyond delicate, weepy declarations of loss and longing to express explicit rage in the context of a sexual relationship does not, traditionally, a Top 40 single make. Susan Faludi has often pointed out that while our culture admires the angry young man, who is perceived as heroic and sexy, it can't find anything but scorn for the angry young woman, who is seen as emasculating and bitter. That is, unless she is the kind of angry woman who, à la Camille Paglia, reserves her contempt for other women. Says Andrea Juno, editor of the forthcoming anthology *Angry Women in Rock:* "In the back of women's heads, they were gonna be delibidinized: You're unsexy, you won't be loved, and you won't get screwed."

But with the unrepentantly unscrewed Morissette of "You Oughta Know," a whole new palette of female emotions hitherto confined to college and alternative audiences has become acceptable—even admirable—to the lowest-common-denominator record buyers whose tastes are reflected by the Grammys and the *Billboard* charts. The Morissette persona harks back to *Fatal Attraction,* says Nina Gordon of the female-fronted band Veruca Salt, but with a difference: "Nobody identified with the Glenn Close character—she was clearly the villain—whereas people are like, 'You go girl!' to Alanis."

This does not mean that women everywhere can dance a happy jig to the end of the anti-feminist backlash. "But I think it probably reflects some growth in the consciousness of the audience, which translates into sales," says Mercury Records president and CEO Danny Goldberg, whose own label has done brisk business this year with the bluesy folk-rocker Joan Osborne. "There's no question that record companies, like any other business, are driven by business." Shirley Manson, lead singer of the band Garbage, puts it a bit more bluntly. "Alanis," she says, "has wiped the floor with the music industry, and I think that's phenomenally exciting. Because I know now that there's hundreds of A&R men running around trying to find the next Alanis."

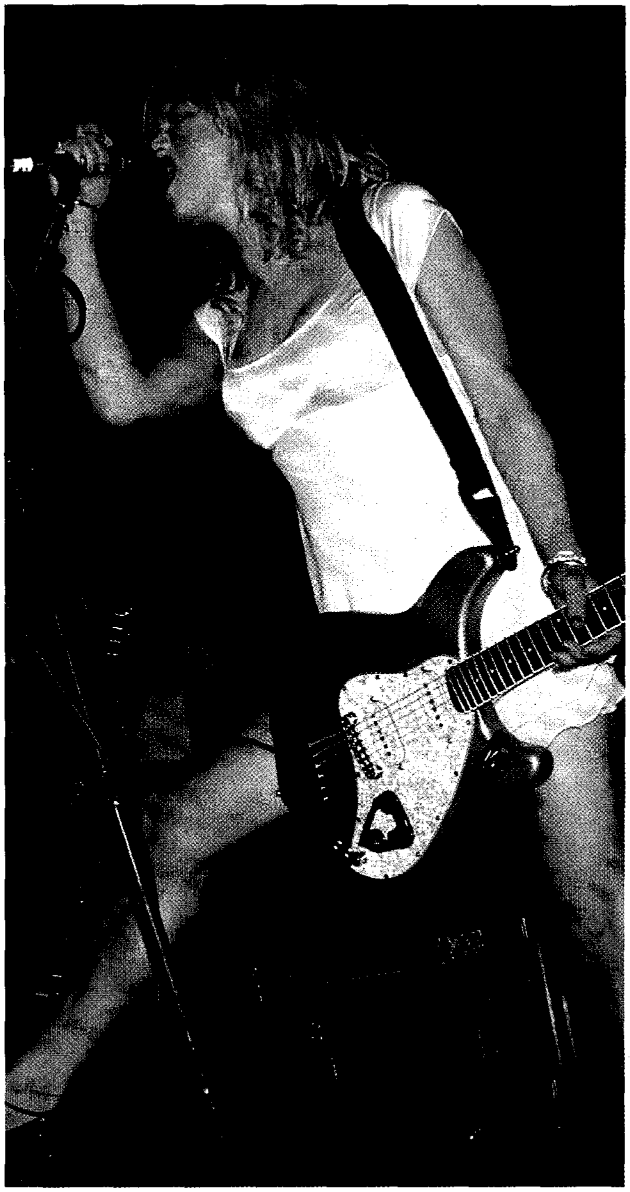
THERE HAVE BEEN CERTAIN MOMENTS IN THE PAST FEW DECADES when rebellion has been expressed most acutely through popular music, when artists have provided more complicated, pointed answers to what's going on in the culture than self-styled thinkers. You don't "read" pop music the way you read *The Beauty Myth,* of course, but Liz Phair—by design and by example—happens to be a much more interesting feminist thinker than, say, Rebecca Walker. So it makes a lot of sense that the generation that came of age in the shadow of feminism—that both reaped its rewards and paid for its shortcomings—is using rock as a vehicle to make some powerful and nuanced statements about gender.

I was born in 1964, which is long enough ago for me to have formed a vague firsthand impression of suburban, middle-class seventies feminism. I remember consciousness-raising groups, and the few daring wives in the neighborhood who insisted on being called *Ms.* I remember a book that my mother's friend had given her husband as a joke: The title was *What I Understand About Women,* and all the pages were blank. What *I* didn't understand about women—who as far as I could tell spent their days playing tennis and carpooling—was what they needed liberation from, except possibly boredom.

I was way too young to get it, of course, and by the time I got to my lefty college, I was reading the Robin Morgan anthology *Sisterhood Is Powerful* and going to Take Back the Night marches. But after graduation, I dropped any pretense of being part of a movement. I went to a Women's Action Committee meeting once but was bored and annoyed by the main order of business, which was agreeing on the design of the T-shirt that the group would wear to the big pro-choice march on Washington. Outside of the collegiate petri dish, Big-F Feminism was revealed to be a pallid little affair, like American communism in the forties, that had little direct rel-

LOVING COURTNEY: GIRLS FRONT AND CENTER AT A HOLE SHOW.

> AND ROLL BROKE UP THE MACHO HEGEMONY AND GAVE THE OXYGEN FOR SOME OF THE WOMEN TO FIND AN AUDIENCE.”



SHE OF THE MOST CAKE: COURTNEY LOVE.

evance to life as it is actually lived.

I didn't realize it at the time, but a lot of what I—and other young lapsed feminists—thought and felt was reflected in the complexity and contradictions of pop music. And after a while I understood that it didn't matter that my generation had no Gloria Steinems, Germaine Greers, or even Nancy Fridays or Erica Jongs. Because we have the Breeders, PJ Harvey, Liz Phair, Morissette, Courtney Love, Veruca Salt, Joan Osborne, Elastica, Tori Amos, and Tracy Bonham.

If these women constitute a movement, it's a helter-skelter one. The Breeders are pool-playing, beer-drinking tough chicks, and they make music that rocks in a hard and murky way and top it off with pretty harmonies. Courtney Love is all about anger, excess, obsession, confession, and great melodies. Polly Jean Harvey is restrained, theatrical, a diva. All of them are dealing with issues that feminism has traditionally claimed but without trafficking in constricting, sexless Women's Studies 101 dogma (and anyone who's ever puzzled over why the talent booked at pro-choice rallies is so consistently lame can attest to the necessity for that). Eschewing the usual angry platitudes, they give full symphonic vent to the particular pleasures and terrors of being female. This is very good news indeed to those of us who love Liz Phair's frisky, do-me lyrics and *still* think date-rape apologist Katie Roiphe is full of it.

“THE FUTURE OF ROCK BELONGS TO WOMEN,” Kurt Cobain predicted in 1994, and it is partly due to him that this is turning out to be true. He not only redefined the genre but also provided an updated guy-in-rock prototype. First of all, he wasn't a goon: He was inward, vulnerable—he sometimes wore dresses!—and he didn't seem to be in it for the money or the fame. And instead of dating models, Cobain married Courtney, showing himself to be the kind of man whose idea of masculinity involved loving a strong, opinionated woman, and carrying their baby in a Snugli.

“People like Kurt Cobain, Eddie Vedder, Michael Stipe, and Billy Corgan are very, very different as symbols of maleness for adolescents than Axl Rose or Steven Tyler and some of the other more muscle-bound, macho figures that immediately preceded them,” says Danny Goldberg, who was a close friend of Cobain's. “And I think that created a sort of consciousness on the part of the audience. Kurt was very outspoken about the need for women to be respected, and he was passionate in his belief in Courtney. I think what happened in male rock and roll five years earlier broke up the macho hegemony over the rock part of the culture and gave the oxygen for some of the women to find an audience.”

Nirvana also fired the final shot at that lumbering beast known as classic rock. No longer were radio listeners exclusively showered with music by way-past-their-prime peacocks like the Rolling Stones and Rod Stewart: Stations that shifted to modern-rock playlists were freed up to play bands like the Breeders or Hole—along with the now inevitable Soundgarden and Stone Temple Pilots—without worrying quite so much that listeners would switch stations once they heard female vocals. “Radio had always been a little afraid of that before,” says Joan Osborne. “You know, they would play one Melissa Etheridge song in a four-hour slot and think that that was all they could do. Audiences I don't think ever really cared that much about those kind of distinctions. They just want something good. But it took a while for the programmers and people like that to catch up to that idea.”

Furthermore, girls who loved music but had been too intimidated to pick up instruments—having somehow internalized the information that one had to possess some special boy gene in order to get behind a drum set—were inspired by Nirvana's punk-rock do-it-yourself ethos. “People who couldn't play anyway—boys—were doing it, and once that opened up, there was no reason not to be a girl and do it,” says Phair, whose career started after a tape of songs she'd recorded in her bedroom scored her a record deal. The band Veruca Salt, which is fronted by Gordon and Louise Post, inspired a major-label bidding war in 1994 when the single “Seether”—from a cheaply produced album on a tiny Chicago label—started getting radio play and heavy MTV rotation. They eventually signed with Geffen, which rereleased the album and sold 700,000 copies. “It is much less expensive to make a record than do anything else in the media, other than fanzines, but that doesn't have the potential

“INSTEAD OF BEING THE CHICK IN THE SPANDEX THAT ALL THE GUYS WANT TO SCREW,” SAYS JOAN OSBORNE, “IT’S, ‘TH

MORISSETTE: ANGRY AS SHE WANTS TO BE.

Ma Bros
FLOORMEN

GORDON, LEFT, AND POST OF VERUCA SALT.

to plug into the mainstream culture the way a record can,” says Goldberg. “It’s not a moral thing, it’s not an aesthetic thing, it’s just an economic reality that that doorway exists in music. The nature of the medium is less top-down, it’s more decentralized, it’s more a vehicle for personal visions, and one of these visions has been women.”

“WHEN WE FIRST STARTED GETTING WRITTEN ABOUT, PEOPLE kept saying we were ‘angry post-feminists,’ and we were like, ‘Hmm . . . I guess, whatever.’ It was like, ‘Oh, thank you for reducing me to a little pat phrase that really means nothing to me.’ ”—Nina Gordon of Veruca Salt

A FEW YEARS AGO, I MET SOME ROCK-CRITIC FRIENDS FOR DINNER before going to see a show at Irving Plaza. It was around the time PJ Harvey—who is sort of the Maria Callas of rock—released her first record, and we were talking about a profile in which she’d said she didn’t consider herself a feminist. As it happened, I had interviewed Miss America just that afternoon for a piece I was writing about how the pageant was trying to update its image, and we agreed that it is a strange world we live in, where Miss America will say she’s a feminist and PJ Harvey won’t.

Actually, though, it’s not so ironic. Increasingly, feminism itself has become a meaningless term: You’re now a victim feminist, a do-me feminist, a womanist. Then there are people like Miss America and swimsuit models who fashion themselves as feminists as a defense mechanism because the alternative would be too hard to countenance. Who can blame PJ Harvey for not wanting to sign herself up for that team?

Rock succeeds where textbook feminism has stalled for a variety of reasons. A huge question that sixties feminism failed to answer had to do with sex: Could a healthy heterosexual libido be reconciled with good movement politics? Were we tools of the patriarchy just because we enjoyed renting the occasional porno movie with our boyfriends? Or if we read *Vogue* and profoundly believed in the magic of Maybelline? The Big Thinkers famously recused themselves from such mundanities.

In the meantime, rock started providing ad hoc, provisional answers. The medium permitted contradiction; you could change your mind without having to justify it. And the more you broke the rules, the more likely you’d be rewarded. New images of strength and sexuality emerged out of the pop-cultural ooze. There was leather-clad, eyelinered Chrissie Hynde of the Pretenders, who beginning in the eighties projected a tough, almost-but-not-quite-bulletproof cool. “The thing I found so fascinating about Chrissie Hynde when I was growing up was that I found her incredibly sexy but she also embodied what I found attractive about men,” says Shirley Manson of Garbage. “She wasn’t wearing pretty skirts and being a victim and talking about love. She was standing at that microphone with her legs spread, she was playing her guitar, and she was the coolest sight I’d ever seen in my life. It was the first time I really connected with a woman like that.”

EXENE CERVENKA OF THE LOS ANGELES BAND X made it cool to be a punk chick; Cyndi Lauper made it okay to be a goofy party girl. And Madonna made it okay to be entirely about sex and still be in control. Though the brazen, brassiere-by-Gaultier look she presented ten years ago looks quaint by today’s standards, and her appeal never had much to do with her musicianship or songwriting abilities, it is amazing how many young rock women today proudly cite her as a role model.

The change Madonna wrought has been most visible on MTV. For the network’s first decade, the women shown in videos tended to be either big-hair pop goddesses like Taylor Dayne, or heavy-metal video extras, or Apollonia humping Prince’s thigh, or the zombie-ish Robert Palmer girls. “There are these sort of low moments—and there are plenty of them, believe me—at MTV,” says Judy McGrath, the network’s president and one of the handful of genuinely powerful women in an industry that is still largely run by men. She recalls a 1988 staff meeting during which a video for the song “Wild Thing”—in which Sam Kinison mud-wrestled a bikini-clad Jessica Hahn—was screened. “The level of despair on the faces of the women was beyond description,” she says. “We haven’t gotten a video in the door in years that made you feel that way.

“There’s a certain exhilaration now, even from the guys

HOW I’M GOING TO PROJECT MY SEXUALITY.’”

here, about all these women,” McGrath continues. “There’s a guy in the music-programming department who is like, you know, he’s Mr. Rock. And he always says, ‘This rocks!’ And if you go into his office, he has a nine-foot picture of PJ Harvey plastered to his wall. I’ve seen a change in that regard. It isn’t like the Steven Tyler Hall of Fame in here anymore.”

McGrath believes that the fact that so many of these artists are giving voice to so many different perspectives on the female experience—and not doing it under the banner of revolution—is precisely why fans are so attracted to it. “I think this is a watershed moment,” she says. “When I was growing up, I knew the difference between Betty Friedan and Gloria Steinem and so on, and you had to line up in one of those camps or you weren’t, you know, in the game. And now I think there are so many voices.”

If a woman is acting dolled up and sexy in a video these days, chances are it’s her own. But even when she’s not dolled up and sexy, it’s likely that she will be singing about sex in a way women have never sung about sex before. In one song, Elastica’s Justine Frischmann, sounding very male, bemoans the guy who can’t get it up when she’s in the mood. Shirley Manson of Garbage vamped around the stage last month at Roseland with a pink feather puff attached to the mike stand at precisely crotch level. Tori Amos is famous for straddling the piano bench suggestively while she plays.

Not everyone is hailing this as tremendous social progress. “There was some article in one of the British magazines about one of our shows saying that we set feminism back ten years, because Louise [Post] applied lipstick onstage,” says Veruca Salt’s Gordon. “And I remember thinking, ‘Who is this woman?’—it was a woman who wrote the article—‘Who is this woman who thinks it’s important to point that out?’ ”

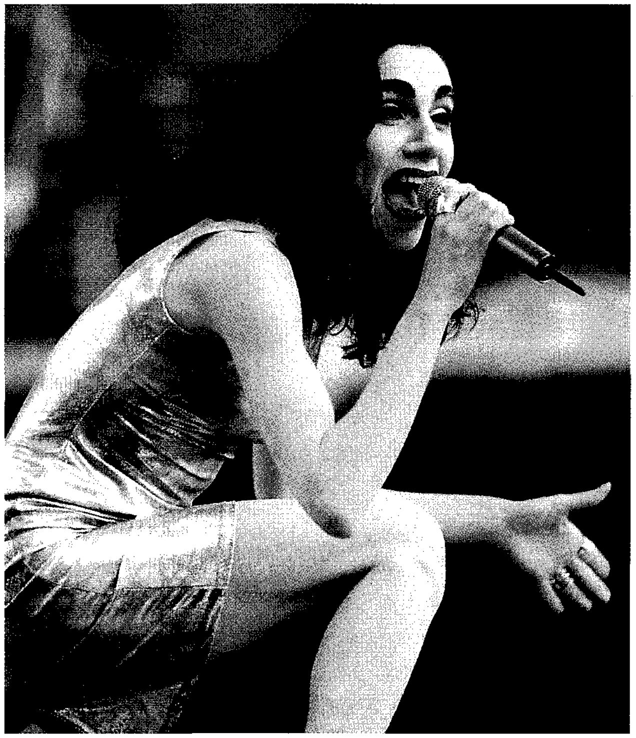
She was probably a woman very much like Exene Cervenka, who doesn’t understand why PJ Harvey performs in evening gowns, or why Liz Phair poses for pictures wearing nothing but a slip dress. “I kind of call it ‘Rod Stewart Feminism,’ ” she says. “It’s kind of the same mentality, which is if it’s okay for guys to do it, it’s okay for girls to do it. Tori Amos straddling a piano bench—is that empowering women or is that *Penthouse*-ing women? I don’t know.”

It’s debatable whether men see this sexuality as edifying rather than merely hot. Writing about Maureen Dowd in *The New Yorker* a few weeks ago, James Wolcott bemoaned “one of the odd aftereffects of feminism . . . that it seems to have softened and juvenilized so much of women’s journalistic swagger.” He went on to cite other areas where he perceived the phenomenon to be occurring: “In pop music, a kooky singer-songwriter chick seems to surface every six months to be photographed barefoot for *Spin*.” Wolcott, presumably, would prefer they pose in sackcloth and ashes or, alternatively, in nothing at all. Would that clear up the confusion?

Of course, women have been all over *Spin* recently, generally shod. Only one of the *Spin* cover girls, Tori Amos, could be considered kooky—she named her most recent album after the goddess of creation and destruction and has said she was a Viking in another life. But she has also never shied away from hard topics, writing smart, cant-free songs that deal with rape and the church’s oppression of women. “Tori’s no one to be messed or trifled with,” says Phair, whose music could not possibly be more different from hers. “She’s a goddess.”

Amos is a minister’s daughter; she’s got a song, “Icicle,” about being upstairs in her bedroom masturbating while the rest of the family is in the living room praying. The struggle to be at home with her sexuality has been too hard-won for her to care what anyone thinks about it. “Somebody made this really funny comment about me that I just giggled over: ‘You can’t fight the patriarchy in a tube top,’ ” she says. “So I went, ‘Okay, so why don’t I wait for that writer to fax me on what I should wear to fight the patriarchy?’ To me, when you cut yourself off—mentally, emotionally, or physically—then you’ve just been dominated by somebody else’s thought.”

Joan Osborne, 33, is one of the few female rockers who go out of their way to call themselves feminists. She aligns herself with mainstream feminist causes like NARAL, and performed on *Saturday Night Live* in a CHOICE T-shirt. She’s the most middle-of-the-road, VH-1–friendly artist of the group, and the sexuality she projects onstage and in videos is sub-



A BIT CALLAS: PJ HARVEY DOES IT DIVA-STYLE.

Böſe

NOT JUST KOOKY: TORI AMOS.

SAYS EXENE CERVENKA: "PEOPLE WHO ARE

POSTGRAD PORN: PHAIR TALKS DIRTY *AND* SMART.

dued. "Feminism as I always understood it—and I was somebody who read a lot of Germaine Greer and stuff like that—part of the manifesto was to find a way for women to reclaim their own sexuality, to not only be the object of male desire but discover what their own desire was about, and claim that for themselves," she says. "And of course, an ingredient of rock has always been this sexual display, and women have been more and more finding out a way that they can do that. Instead of just being the chick in the spandex with the teased-up hair that all the guys want to screw, it's more like, 'Yeah, this is how I'm going to project my sexuality, and these are my desires.' "

It's amazing how threatening that can still be to men. Liz Phair's first album was a godsend to female fans because it communicated so explicitly the ambivalent knot of feelings that coexist with sexual desire. That this clean-scrubbed college graduate from Winnetka could think as dirty as any man floored a lot of people. "I heard a lot of men saying that they were listening to my album because someone told them they should, then one day they suddenly heard the words and it flipped them out," says Phair. "They all expressed this powerful feeling of being both fired at and caught, like, for being what they are. And the women were like, 'Well, I heard the words from the beginning, and they made perfect sense to me.' " She says she was shocked that men were shocked. "For me what it highlighted was how very rarely they had felt that before. Because there wasn't anything that damning. And it just made me realize that women hadn't nailed them before."

Part of Liz Phair's appeal is how heady her lyrics are. She and many of the other women in rock right now are quite self-evidently overqualified for the job intellectually—though alternative rock these days seems increasingly to be performed by and for slumming grad students—and their songs have a truth-telling complexity and confidence that was hardly available on vinyl twenty years ago. Joni Mitchell was wonderful, but she has comparatively little to say to the proverbial just-dumped 16-year-old that Liz Phair cannot say better. Today's teenage girls simply have it over their elders in the tell-it-sister department. "I didn't have high self-esteem when I was a teenager," Morissette told the New York *Times*. "I used to think I was alone in that. Oh, man, I wish I had me to listen to when I was 14."

One of the best things about going to see PJ Harvey or Hole or Elastica or Veruca Salt is witnessing the hordes of teenage girls who force their way into the mosh pit. The fact that they're not climbing on their boyfriend's shoulders and whipping off their halter tops—but rocking out to a woman wailing on her guitar—changes everything. "It's like having someone in a movie that you can follow," says Phair. "It's like having a character you can live through. And for so long, they didn't. You go to a rock show because you want the guy to stare at you. You want to be noticed and singled out as an object. And this time, they are watching someone and pretending they are *her*. And that's a very good experience, I think, for the self-esteem of the young American girl."

Those looking for role models, however, will be as disappointed as basketball fans who wish Dennis Rodman would stop showing his butt to the kids. But since when have pop musicians had to be role models? (At precisely the same moment as women and rap stars started selling records, it would appear.) The personal has always made for better rock music than the straightforwardly political has, and that's a lesson these artists have taken to heart. "I don't want to be anyone's revolutionary," says Liz Phair. "I don't want to lead a movement. I mean, it turns me off so much. I never saw music as a way—and a lot of people do, especially riot grrrls—to make change happen. I never, ever saw it that way. I still don't. Anyone with any kind of sensitivity beyond their general age group knows you can't tidy life up like that."

No one is less tidy than Courtney Love. Experiencing Love, onstage or on CD, in the gossip pages or on the Internet (where, most recently, she has bitterly railed against Morissette), one can't help but notice that the line between her art and her life is hopelessly blurred. The raw, exposed manner in which she makes her music and conducts her affairs has made her the most loved/loathed figure in rock today. "I'm a huge admirer of Courtney Love," says Garbage's Manson. "She's vulnerable and I warm to that. She's incredibly intelligent and incredibly articulate and she's not afraid to open her mouth up and attack anybody and anything. She's neither black nor white and that's why, I think, she irritates a lot of people, but that's what I find endearing about her."

Cervenka, predictably, is not as impressed. "People who are pathologically insane don't interest me," she says. "Courtney has nothing to do with reality as far as I'm concerned. You've got to talk about people who are sober, who can raise their children, and who are not involved in all kinds of scandalous tabloid-style gimmicks in order to become famous."

Still, as wild as she's been, Courtney certainly hasn't done anything that would have raised eyebrows backstage at a Led Zeppelin show, and *those* guys just got inducted into the Rock and Roll Hall of Fame. Plus, she's a whole lot more in-

IOLOGICALLY INSANE DON'T INTEREST ME. COURTNEY LOVE HAS NOTHING TO DO WITH REALITY AS FAR AS I'M CONCERNED.”

teresting than Robert Plant. Love is a walking Rorschach test. Either a liberating angel or the Yoko Ono of alternative rock, she has quite improbably become an embodiment of all that is interesting, exciting, and depressing about being a young woman now. (Teenage boys in online chat groups, grossed out by her schizo aggressiveness and anti-pinup mien, often suggest that she has no right to be alive.)

Love is obviously well aware of her role. She has said that she was moved to name her band Hole by a line from Euripides' *Medea:* “There's a hole that pierces right through me.” She once told a writer from *Spin* the band's name also refers to something her mother, a hippie feminist of the *Our Bodies, Ourselves* era, used to say: “You can't walk around with a big hole inside yourself.”

Things are never that simple in Love-land. The song “Asking For It” was inspired, she told an interviewer, by the experience of stage-diving into the crowd at a show: “Suddenly, it was like my dress was being torn off me, my underwear was being torn off me, people were putting their fingers inside of me and grabbing my breasts really hard.” The worst thing, she went on, was seeing a photograph of herself later “and I had a big smile on my face like I was pretending it wasn't happening. I can't compare it to rape because it isn't the same. But in a way it was. I was raped by an audience—figuratively, literally, and yet, was I asking for it?” The song is a more nuanced treatment than any ten essays about date rape of the way women can feel torn between the desire to be driven by their sexuality and the horror that the desire might ultimately degrade or even destroy them.

Love has also taken prototypically male gestures, transformed them into female ones, and made them powerful again and new. When a male artist, for instance, props his leg up on a monitor and launches into a guitar solo these days, he looks stupid—like he's playing in a Foghat cover band at some Bleecker Street tourist club. But when Love, wearing torn stockings, props a stiletto-heeled leg up on a monitor, the entire gesture changes—it is undeniably theatrical and brazen, but it's certainly interesting.

I share this theory of mine with Phair, who wonders whether I'm not getting a little carried away. “There is something that is rock itself, and it is an attitude that is genderless, and it is what is appealing about rock,” she says. When Courtney does that thing with the monitor, she continues, “that's her just being infected with this thing called Rock. But probably I'm wrong, and she actually watched a million guys do that, sticking your foot up there, and she is saying, ‘Fuck you, I'm the front guy; deal with my frontalness.’ ”

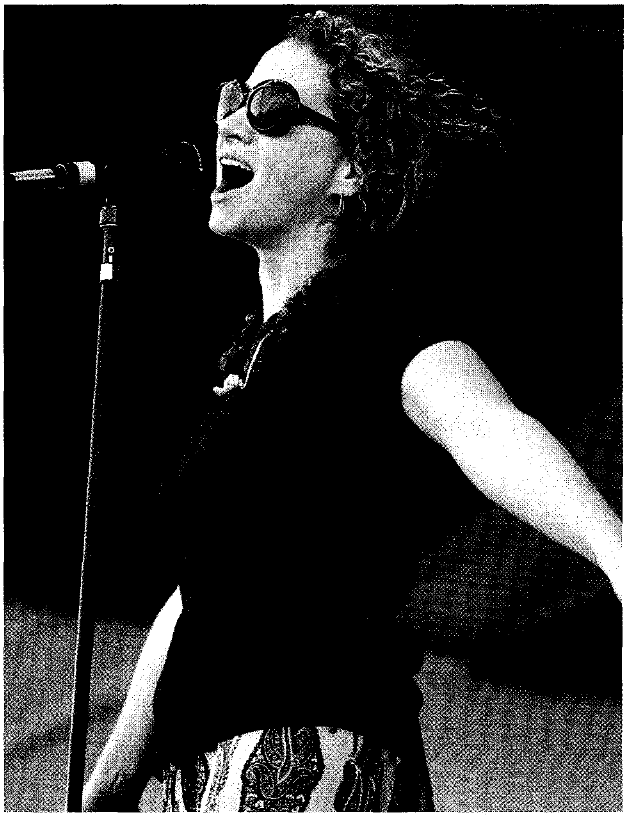
Phair pauses, then sighs. “I'm wondering, would Courtney Love really think about doing that gesture, or is it just like a way to really, you know, crunch into her guitar? . . . I'll bet she's just like, ‘Why shouldn't I be right up at the edge of the stage?’ She's just free in her mind. It's not so much that she has something. It's that she doesn't have something, which is the fear that traditionally keeps women in their place.”

IT'S TEMPTING, SOMETIMES, TO THINK THAT WOMEN ARE being allowed this moment only because we have seen every conceivable rock pose many times over from men, and the one thing that really feels fresh right now is a chick jabbing her stiletto heel into a monitor. And for all of their bravado, none of the artists I spoke to felt like a fundamental transformation had occurred; they thought the odds were about even that next year the charts will be ruled by guys again. “The industry still views bands fronted by women as novelties,” says Nina Gordon. “It seems like to me that right now women are entitled to just one shining moment.”

But Cervenka, the progressive-rock darling of 1982, was by far the most cold-eyed. “There's always some woman who is the new angry young woman,” she said. “It was me, and it was someone else, and it was someone else. But as far as selling millions and millions of records, to me that's no validation whatsoever. It means nothing. If it means anything to me, it means it's *not* okay to be an angry young woman—it's cute to be an angry young woman; it's trendy to be an angry young woman.” But is Love-ism really just the flavor of the month?

“I want to be the girl with the most cake,” she sings on “Doll Parts.” Women love that line; it's all about authorizing desire, and about winning, which remain as tricky as ever for a woman. And when I start thinking that *Ms.* magazine–era feminism has nothing to do with my life, I think about another person who wanted to be the girl with the most cake—Sylvia Plath's Esther, in *The Bell Jar.* There's that passage where she sees all of her options—wife and mother, famous writer, magazine editor—as figs on a tree. But she can choose only one, and she can't make up her mind, and the figs all wither and die.

Women, of course, have it better than they did when Plath wrote that book in 1963, but how much has really changed? You could argue that our culture still isn't rewarding women who try to stake out new territory. But Courtney Love is an object lesson in the punishments and rewards that come to a woman who tries. “Courtney's got the kind of ambition most people would associate with a male rock star,” says Justine Frischmann. “One thing you have to admire her for is that she refuses—just refuses—to be overlooked in any way.” ■



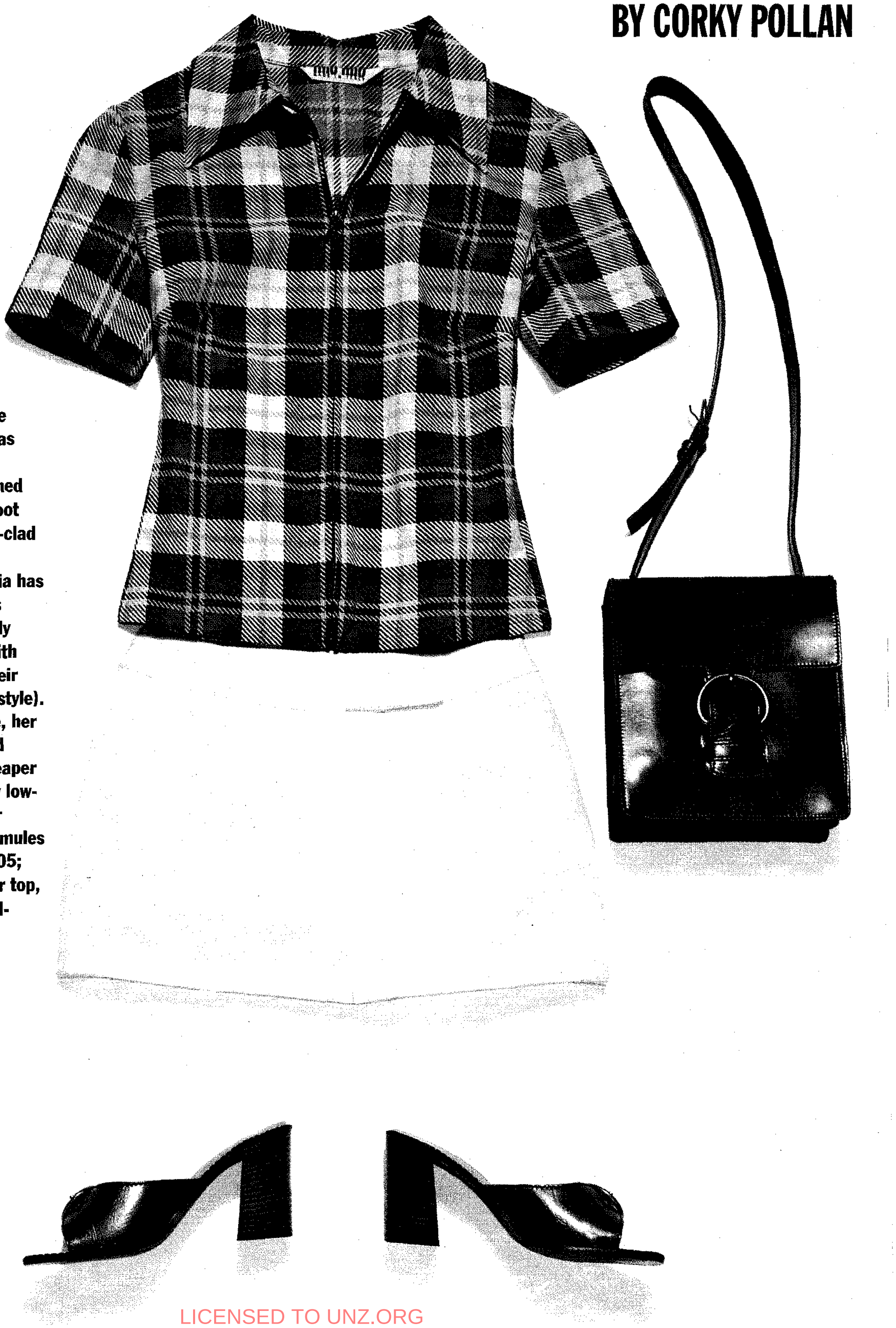
JOAN OSBORNE: IS GOD A FEMINIST?

Photograph by David Spielman/Gamma-Liaison.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Miu Mix

Miu Miu, the nickname collection that began as Miuccia Prada's little diversion, has blossomed into a 2,500-square-foot aluminum-and-canvas-clad SoHo store. For her secondary line, Miuccia has created lots of jackets (funky, cropped, mostly zippered) and plays with uniforms (she likes their discipline, spirit, and style). Her shapes are simple, her fabrics innovative; and though Miu Miu is cheaper than Prada, it's hardly low-rent (white hip-hugger shorts, $130; leather mules with brass buckle, $205; plaid nylon-and-rubber top, $210; and leather-and-brass bag, $380).

MIU MIU/*100 Prince Street/334-5156*

Doggie Bags

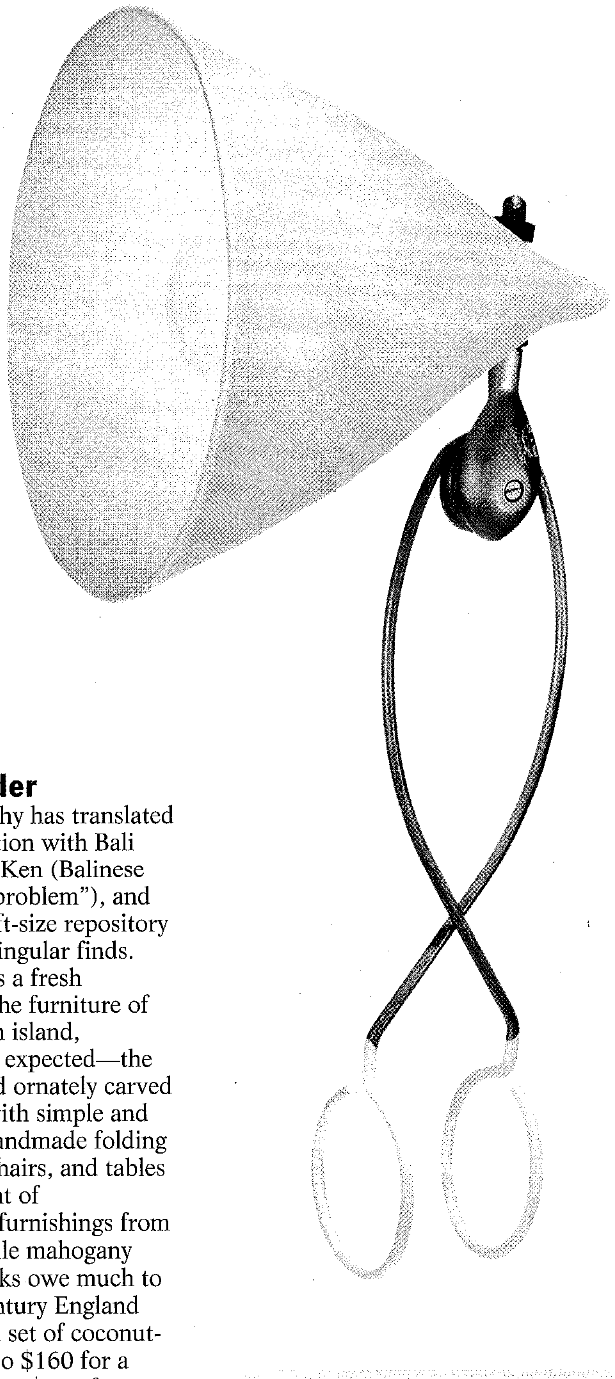
In the eighties, no fashion maniac would dare make an appearance without a Carlos Falchi python bag slung over her shoulder. Today, it's the pooches who are wearing the Falchis. The designer took the same zingy patent leathers and mock crocs he uses for handbags and turned them into chichi pet carriers ($135–$195), leashes, and collars ($80 a set).

KAREN'S FOR PEOPLE + PETS/*1195 Lexington Avenue, near 81st Street/472-9440*

Photo Copy

French designers Catherine Lévy and Sigolène Prébois consider the Cornette clip-on lamp among their heteroclite creations—and it is a rather classy redo of the utilitarian photographer's light. The Cornette, like its inspiration, has a rubber-coated clip and an adjustable head that can rotate 360 degrees, but their update comes in pristine white porcelain or shimmery red, pink, and black anodized aluminum ($140).

SHÌ/*233 Elizabeth Street/334-4330*



Island Trader

Vanessa Murphy has translated a mad infatuation with Bali into Sing Ken Ken (Balinese slang for "no problem"), and this serene, loft-size repository is filled with singular finds. Murphy brings a fresh sensibility to the furniture of the Indonesian island, eschewing the expected—the ponderous and ornately carved—for pieces with simple and clean lines. Handmade folding teak settees, chairs, and tables are reminiscent of Scandinavian furnishings from the fifties, while mahogany Pembroke desks owe much to nineteenth-century England (from $6 for a set of coconut-shell utensils to $160 for a Kartini bench to $600 for a teak settee to $2,500 for a massive mosaic pot).

SING KEN KEN/*401 Washington Street/sixth floor/226-1641*

A catalogued archive of the past year of "Best Bets" is now available on *New York* Magazine Online on CompuServe, and readers may e-mail suggestions to 102404.2562@compuserve.com. To get online, call 800-535-1168 and ask for the *New York* Magazine representative. Current CompuServe users, *go* NYMAG.

THE GOODS **BETH LANDMAN KEIL**

The Hot Zone

A user's guide to **what's new in Long Island's posh quarter:** *the most fabulous places to eat, drink, shop, work out, meditate, and stock up on stogies.*

THERE WAS A MOMENT LAST SUMmer when it was starting to look as if the Main Street that snakes through every South Fork enclave would be unrecognizable come the new millennium. The most low-key Hampton—Bridge—was overrun in 1995 by party hearties motoring in from the Nassau County suburbs (causing one local to remark that the town was turning into Bridge-and-Tunnel Hampton). Bobby Van's, long a folksy (by Hamptons standards) boîte in the town center, suffered a severe existential crisis as it morphed into one of the South Fork's premier singles scenes. C. J. Thorne was body-snatched by Boom Bistro, and Gordons—an old-time north-of-the-highway bar—became the infinitely more raucous college-style Wild Rose Café; lines wove up the street and bouncers were installed out front to monitor the late-night free-for-alls.

But now the old Hamptons sensibility is slowly reasserting itself: The sit-comically named One Ocean Road—where the wait staff was encouraged to drop everything and join hands in a hysterical mosh around the tables whenever "Disco Inferno" came on the sound system—has been whitewashed into oblivion by the more traditional (and comparatively subdued) Bridgehampton Cafe. It was an opening that has defined the conservative course of the rest of the summer of '96.

The Bridgehampton Cafe is (happily) more sedate than the space's former occupant, One Ocean Road.

PHOTOGRAPHED BY FRANK VERONSKY FOR *NEW YORK*

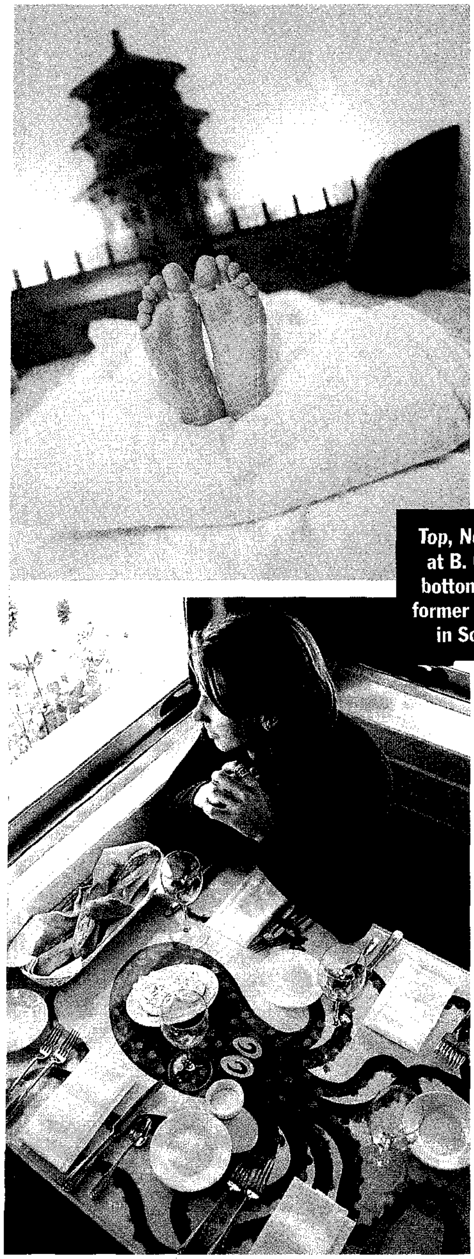
Dining Out

AFTER THEIR SUCCESS RUNNING THE SCHIZiest high-profile/low-profile restaurant in the Hamptons for the past six years, the owners of Nick & Toni's, Jeff Salaway and Toni Ross, are going full-throttle bourgy with **Rowdy Hall** (10 Main Street, East Hampton; no phone yet; open June 15), named for a turn-of-the-century Hamptons boarding house. At this English-pub–French-bistro hybrid, you can grab a burger and a beer—or, more ambitiously, steak frites and a glass of white wine—before catching *Mission: Impossible* at the cinema nearby. No entrée will cost more than $20, the owners promise.

Chef-owner Paolo Penati has taken an ugly diner with cramped wooden booths and a fabulous view of Route 27 and managed to imbue it with a charming new rusticity. Things like shrimp chili and filet mignon in a Cabernet reduction sail out of the newly chichi **Paolo's** kitchen (20 County Road 39, a.k.a. Route 27, Southampton; 516-287-1230).

Evidently, Southampton didn't need another private club with elitist pretensions, because the short-lived Bowden Square is downscaling into a microbrewery with circa-1976 notions of nomenclature—**The Southampton Publick House** (40 Bowden Square; 516-283-2800).

The dreary rugs were lifted to reveal flagstone, the white walls washed in shades of blue, yellow, and terra-cotta, and the obligatory longhorn skulls nailed over the fireplace when the Post House became the more moderately priced and southwestern-themed **Canyon Road Bar and Grill** (136 Main Street, Southampton; 516-283-9696). Monday's Margarita Madness and similar promotions have a dangerously down-island sound.



Top, New Agey rehab at B. C. Botanicus; bottom, whimsy at a former diner—Paolo's in Southampton.

"It's a good thing I took that trip to France last summer," says Alison Price, Manhattan's Alison on Dominick Street, who is building a French country restaurant in the former Roger's space. **Alison by the Beach** (Montauk Highway, at Town Line Road, Sagaponack; 516-537-7100) will be less haute than its TriBeCa counterpart, sticking with classics like foie gras, roast chicken, and bouillabaisse.

The Wild Rose Café proved so wildly popular that Brian O'Leary and Dean Golden have embarked on a culinary voyage at the **Harbor Rose** (16 Main Street, Sag Harbor; 516-725-6060), hiring American Renaissance sous-chef John Marsh to come up with such aggressively innovative dishes as roast boneless duck with mango-melon-and-coriander sauce and mashed turnips.

The best sunset in the Hamptons has been co-opted by **Il Sole** (1 West Water Street, Sag Harbor; 516-725-9200); the menu lists standard-issue seafood and Tuscan.

A husband-and-wife chef team from Tavern on the Green will bring moderately priced Mediterranean cooking to the Mission-style **Stone Creek Inn** (451 Montauk Highway, East Quogue; 516-653-6770). The restaurant is inside a colonial house overlooking Long Island Sound and Weesuck Creek (after which the owners, understandably, decided *not* to name the place).

If the early-evening bar scene at Cyril's Fish House on the road to Montauk is Dante's vision of a post-collegiate singles hell, check out **Cyril's Castaway** (448 Westlake Drive, Montauk; 516-668-2785). Cyril is living large here—he's actually providing china and bona fide cutlery. Think steak.

New to Bridgehampton is the **Golden Pear Cafe** (2426 Montauk Highway, Bridgehampton; 516-537-1100), a like-named cousin of the East Hampton and Southampton cafés. Snagging a table is a distinct possibility at this comparatively spacious location with full breakfast and lunch menus.

Bridgehampton's **Simple Pleasures** bakery (2393 Main Street; 516-537-0225) makes the leap this summer to a full-service café. The front doors and windows are flung open so much of the time that you'll feel like you're having a virtual alfresco experience with your muffin and hazelnut coffee.

Bridgehampton Cafe (1 Ocean Road; 516-537-2929) has serious food, Ralph Lauren–upholstered banquettes, and the work of local artists splashed on all the walls. On the multiculti menu, there's capellini with prosciutto, chili flakes, and shaved grana; calamari with "fiery soy essence"; and slow-roasted duck with Israeli couscous, sun-dried cherries, and dandelion greens.

Shops

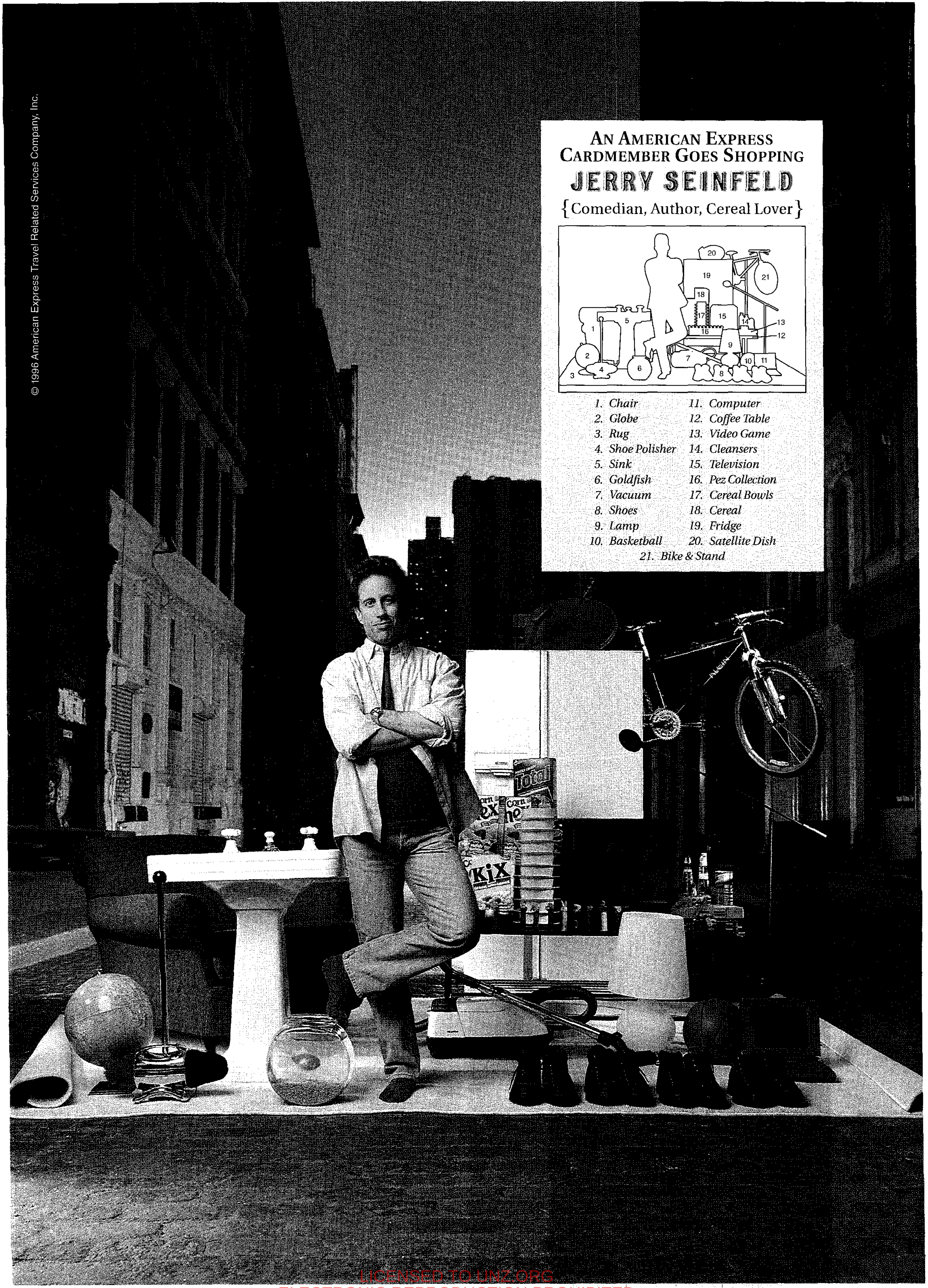
FOR CHILDREN'S THINGS, YOU'VE GOT NEW choices of the French, English, and American variety: **Punch** (55 Newtown Lane, East Hampton; 516-329-3897) could be a pocket of Provence and stocks traditional French children's wear like little straw hats with rosebuds and ribbons and white lace-trimmed smocks. Nostalgia—and A. A. Milne—rules at **Judith Anne's** (71 Job's Lane, Southampton; 516-283-4044), with tin pails, Steiff bears, rock candy, and books starring Babar and Curious George. Ralph Lauren baby clothes and gold-buttoned blazers for the wellborn tyke are at **James and Elizabeth** (46 Job's Lane, Southampton; 516-287-5385)—along with such unfortunate merchandise as a T-shirt that blares I AM THE CENTER OF THE UNIVERSE.

> *"...Is Alexis Stewart, daughter of Martha,* **plotting Hamptons domination?** *She's spiffed up her* **East Hampton Gym** *with a Cardio-Theater, complete free-weight room, and the best treadmills money can buy..."*

Last season's tiny **Hamptons Tobacco & News** on Job's Lane was such a hit with the area's cigar-chomping news junkies that four new outlets have opened: an annex on 67B Job's Lane (no phone yet), one in East Hampton (55D Main Street; 516-329-6601), one in Bridgehampton (2426 Montauk Highway; 516-537-8247; open June 5), and one in Westhampton (121C Main Street; 516-288-2401; open June 5). Cigars are $1.80 to $20 apiece, but there are also higher-ticket items like humidors and cigar cutters. As for the selection of domestic and foreign newspapers and magazines, it's the best on the Fork.

And if you can do without the media, there's now a Hamptons shop dedicated exclusively to stogies. Tucked behind the East Hampton Cinema, the **Cigar Box** (10 Main Street; 516-324-8844) has a walk-in humidor.

Who doesn't, *(continued on page 128)*



Total
Corn Chex
Kix
20
19
21
18
17
16
15
14
13
12
1
5
2
9
7
10
11
3
4
6
8

AN AMERICAN EXPRESS CARDMEMBER GOES SHOPPING

JERRY SEINFELD

{Comedian, Author, Cereal Lover}

1. Chair
2. Globe
3. Rug
4. Shoe Polisher
5. Sink
6. Goldfish
7. Vacuum
8. Shoes
9. Lamp
10. Basketball
11. Computer
12. Coffee Table
13. Video Game
14. Cleansers
15. Television
16. Pez Collection
17. Cereal Bowls
18. Cereal
19. Fridge
20. Satellite Dish
21. Bike & Stand

© 1996 American Express Travel Related Services Company, Inc.

INCONSPICUOUS CONSUMPTION PAUL LUKAS

Un-Finger-Lickin'

More improbable food in a can: this week, a whole chicken—bones, skin, gelatinous goop, and all.

Sweet Sue Canned Whole Chicken

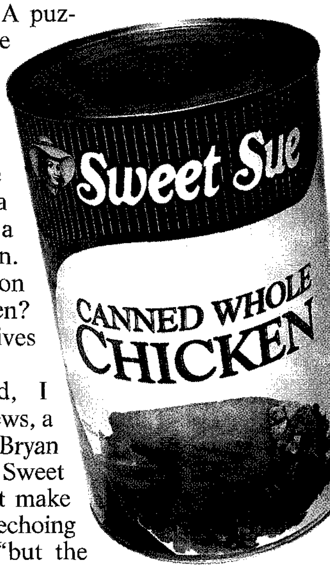
50-ounce can (Bryan Foods, Inc.)

THE IDEA OF A CHICKEN IN EVERY POT is all well and good, but it really depends on the chicken. That's the primary lesson to be learned from a Sweet Sue Canned Whole Chicken, a fully cooked product that probably isn't causing Frank Perdue any sleepless nights.

As canned goods go, a Sweet Sue chicken seems relatively harmless—the ingredients are just chicken, water, and salt. A more curious tidbit, however, appears in the nutritional breakdown: "Serving size: 2 ounces; servings per container: about 15." A puzzling entry, this—anyone who's ever planned a Thanksgiving dinner knows it takes a huge turkey to feed fifteen people, and even the drumstick from such a bird wouldn't fit inside a Sweet Sue chicken can. And who can subsist on two ounces of chicken? My cat eats more 9-Lives than that for breakfast.

My interest piqued, I spoke with Paul Matthews, a marketing manager at Bryan Foods, which owns the Sweet Sue brand. "It may not make much sense," he said, echoing my thoughts exactly, "but the idea is that most of the consumers we've talked to who've used this product are taking apart the meat from the bone, just like they were making homemade chicken salad. When used that way, it can make up to fifteen servings." Matthews didn't mention that a larger, more logical serving size would result in significantly higher levels of fat, cholesterol, and sodium per serving, but I suspect that has something to do with it, too.

Still, I suppose nobody's buying a canned chicken for nutritional reasons, so let's move on to the taste test. After following the directions to chill the product, I opened the can, dumped the contents into a large pan, and found myself staring at a quivering mound of congealed goop. Figuring there must be a fowl in there somewhere, I pawed my way through the gelatinous mass and, sure enough, discovered one very sorry-looking chicken about the size of a Cornish hen. I poked at a wing; it fell off. At this point, it was hard to imagine anyone following the label's suggestion to "serve cold just as [the] chicken comes from the can," but I'd been planning on a hot meal anyway, so I popped the pan into the oven for the specified fifteen minutes, then sat down to some of the blandest chicken it has ever been my duty to consume. I had to hand it to Sweet Sue on one count, however—two ounces turned out to be plenty.



Coq au tin: Sweet Sue's canned fowl.

Speaking of Sweet Sue, she's depicted on the label as a fresh-faced girl in a floppy straw hat. I was hoping this illustration might be based on an actual person who still served as the company figurehead—I imagined a grumpy old Sue, now about 60 and tired of posing for photo ops with poultry farmers at the county fair, haunted by the lost youth that stares out from each can of chicken bearing her name. Alas, Matthews said he was unaware of any real-life model for the character.

Whatever Sue's culinary skills, language is not her strong suit. The label includes a reminder to "save the delicious broth," instructions for making "a delicious gravy," pointers for preparing "a delicious chicken soup," and a reference to the brand's "delicious, homemade taste." If nothing else, Sue's going to be very easy to shop for this Christmas—I've already got her down for a thesaurus. *(Bryan Foods, Inc., 1 Churchill Road, Westpoint, Mississippi 39773.)* ■

SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. E-mail address: krazykat@pipeline.com.

Photograph by Wayne Simpson.

WHERE CAN
I BUY IT WITH
THE CARD

The American Express® Card is welcome at all kinds of places. Just ask Jerry, who uses his Card for everyday items, as well as for the things that make him, well, Jerry. In fact, it's so widely accepted, Jerry uses it wherever he goes. No kidding.

{You can find items like Jerry's at these establishments:}

Petland Discounts
F. W. Woolworth Company
The Sports Authority
RadioShack
Crate & Barrel Furniture
Sears
Rand McNally Travel Store
Hammacher Schlemmer

{And if you're in Jerry's neighborhood, New York City:}

ABC Carpet & Home
Desco Vacuums
Bicycle Habitat
Food Emporium
Palazzetti
The Lighting Center, Ltd.
Nobody Beats The Wiz

TO APPLY CALL
1-800-THE-CARD ®

AMERICAN EXPRESS
Cards

SALES & BARGAINS **DANY LEVY**

Bucking the Trend

Glam for girls, gadgets for grown-ups, and shaggy new dos for everyone—why not get the cutting edge at cut rates?

IN KEEPING WITH THE MINIMALIST AESthetic of her storefront hair salon, coiffeuse Deborah Wardwell is clipping her prices for the next two weeks. Rejuvenating scalp treatment was $40, now $32; herbal color enhancement was $40, now $32. Haircut and color was $115, now $95; haircut and highlights was $185–$210, now $165–$190; haircut and perm was $145, now $125. Aromatherapy-ish hair products are 20 percent off. And L'Occitane candles that retail for $30 at Barneys (and are so popular, Barneys can't keep them in stock), now $24. *Wardwell Salon, 200 W. 80th St. (362-7617); checks; Tues.–Sat. 11 a.m.–8 p.m.; through 6/8.*

Stripped tease: Coifs without the attitude at Deborah Wardwell's streamlined salon on the Upper West Side.

Hide and Sleek

SUFFICE IT TO SAY THAT IN ALMOST EVERY fashion editor's closet you're likely to find *something* by Jill Stuart. Her sample sale has leather, silk shantung, ultrasuede, floral prints, and more. Prices from $60 to $400. *Jill Stuart, 275 W. 39th St., second floor; no phone calls; A.E.; 11 a.m.–6 p.m., 5/28–5/31 and 6/3–6/7.*

Mister Softee

THE OTHER 51 WEEKS OF THE YEAR, $649.50 is what you'd have to dish out for a cashmere sweater from Lederer. This week, approximately 750 turtlenecks, V-necks, and crewnecks are $199.50. Limited sizes and colors. *Lederer, 613 Madison Ave., at 58th St. (355-5515); A.E., M.C., V.; Mon.–Fri. 9:30 a.m.–6 p.m., Thurs. till 6:30 p.m.; 5/28–6/8.*

Party Favors

AFTER A BUSY SEASON OF PROVIDING LINENS, vases, candelabras, and charger plates for parties like the post–Grammy Awards ball and various MOMA events, Ruth Fischl is cleaning house. Her sale has silver ice buckets, retail value $50, here $15; silver charger plates, retail value $16, here $4; French wrought-iron candelabras, retail value $175, here $50. *Ruth Fischl, 156 W. 28th St. (929-3586); checks with I.D.; Sun. 9 a.m.–5 p.m., Mon.–Wed. 2 p.m.–6 p.m.; 6/2–6/5.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Homebodies

GRACIOUS HOME, PURVEYOR OF HOMEwares both functional and completely unnecessary (but *so* much fun), is having a warehouse sale. Krups ten-cup coffeemaker was $35, now $15; Hoover upright vacuum cleaner was $100, now $59; Calphalon seven-inch frying pan was $31, now $19. *Gracious Home Warehouse, 30-30 60th St. (off Northern Blvd.), Woodside, N.Y. (718-726-7872 for directions); A.E., M.C., V.; Sat., 6/1, 10 a.m.–5 p.m.*

Hey Little, Little

JUST IN TIME FOR THOSE SUMMER READING lists and camp care packages, the preciously named Twinkleberry & Nutkin, a children's-book-and-gift shop, has put selected items on sale. Madeline Doll was $57, now $45. Pewter and sterling-silver jewelry is 20 percent off. Buy any four hardcover books and take 25 percent off all four. *Twinkleberry & Nutkin, 311 E. 81st St. (794-2565); M.C., V.; Mon. 1 p.m.–6 p.m., Tues.–Sat. 11:30 a.m. to 6 p.m.; through 6/22.*

Herb-an Cowboy

MANAGER DAVID BASHAM IS willing to make that health kick you've been *meaning* to go on slightly more titillating. In honor of this health-food store's twenty-fifth anniversary, selected vitamin lines are 25 percent off. Twinlab melatonin (60 3-mg. caps) was $8.95, now $4.95; Nature's Way echinacea (100 caps) was $9.95, now $6.95. Champion Juicer retails for $275, now $169. *Back to the Land, 142 Seventh Ave., Brooklyn (718-768-5654); A.E., M.C., V.; 9 a.m.–9 p.m. daily; through 6/30.*

Courtship

POWERS COURT IS A RESOURCE FOR SPORT equipage of all kinds. Now on sale: demo racquets from Prince, Head, Yonex, and Dunlop valued $100–$200 are $40–$80; golf and tennis separates for men and women (Ellesse, Head, Le Coq Sportif, and more) were $50–$80, now $10–$35. *Powers Court, 132½ W. 24th St. (691-3888); A.E., M.C., V.; Mon.–Fri. 10 a.m.–7 p.m.; 5/28–6/7.*

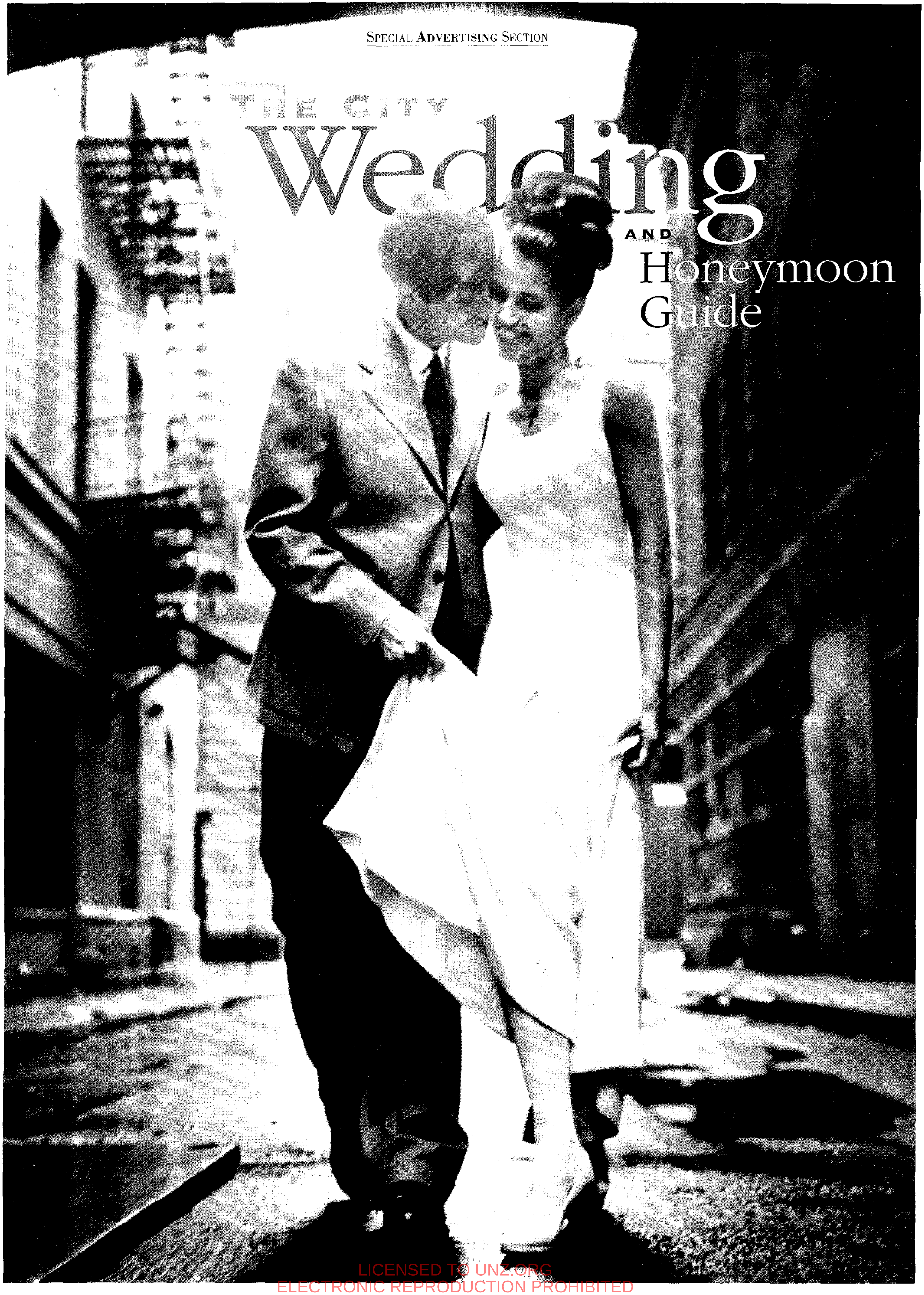
Kinder Kouture

LES TOUT PETITS MANUFACTURES KIDS' WEAR for ultra-chic sprouts. These colorful and shiny dresses, tops, and leggings sell at places where *all* the cool kids blow their allowance. On sale now, at up to 75 percent off retail: leggings, were $24–$28, here $8; velvet bathing suits, were $46–$52, now $23; satin tees, were $30–$32, now $14. *Les Tout Petits, 600 Grand Ave., Ridgefield, N.J. (201-941-8675); A.E., V., M.C.; Wed.–Fri. 10 a.m.–4 p.m., Sat. till 1 p.m.; 5/29–6/1.*

Photograph by Kenneth Chen.

SPECIAL **ADVERTISING** SECTION

THE CITY Wedding AND Honeymoon Guide



EXCLUSIVELY OURS: THE BRIDAL REGISTRY LINEN TROUSSEAU

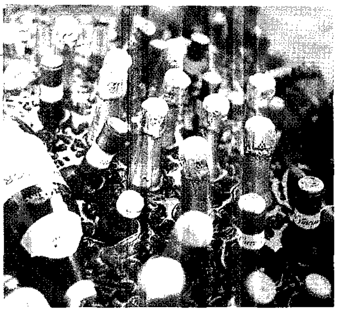
Imagine a special collection of luxurious linens guaranteed to be available throughout the duration of your registry. It's not a dream… it's a reality at The Bridal Registry at Macy's. Just talk to one of our expert Bridal Consultants today for all the details on sumptuous collections from Ralph Lauren, Charter Club, Wamsutta and Fieldcrest. We have all the sheets, towels, blankets, comforters and more you'll need for the comfort - and beauty - of your first home together. And thanks to Macy's and The Bridal Registry, you can rest assured the linens you love will always be there for you!

THE
BRIDAL REGISTRY

macy's

PERSONALITY RULES

Only in New York: Skater as maid of honor? Get me to the church in-line.



These days, the only rule for the happiest, most sentimental and significant event of an engaged couple's lives is for them to express their own personalities in every detail of their wedding, from the dress and decorations, to the venue and menu. This trend toward individualism is perhaps most prevalent in New York, where originality and personal style are considered valued parts of the package.

"People are looking for ways to make their wedding their own so that the celebration goes deeper than just an event," explains Harriette Cole, author of the *Jumping The Broom* wedding guide that celebrates African-American culture. Adding elements from a couple's cultural heritages is an important way to further personalize the festivities.

All experts mentioned in these pages are experienced at incorporating a twosome's tastes to achieve a joyful—and highly personal—dream occasion.

> "MARRIAGES may be made in HEAVEN, but a lot of the DETAILS have to be worked out here on EARTH."
>
> —JACOB BRAUDE

BEVERLY HOOD ALLEN
MARKETING DIRECTOR

ANGELA GAUDIOSO
EDITOR

SUSAN SOMMERS
WRITER

RICHARD MANTEL
DESIGN DIRECTOR

SUSAN BRAND,
MIKKI MAHER
RESEARCH

SCOTT HUNT
INKWELL, INC.
DESIGN PRODUCTION

JOHN DOLAN
COVER PHOTOGRAPH
GOWN FROM THE WEARKSTATT
COLLECTION

PHOTOS THIS PAGE:
LEFT, KEITH TRUMBO
PHOTOGRAPHY; PETITS FOURS,
JENNIFER BAUMANN/
GRAPHISTOCK; ALL OTHERS
FROM JOHN DOLAN.

Words & MUSIC

Is everybody happy? A savvy bandleader can make it easy to move your feet.

WAYNE EASTEP/TONY STONE IMAGES

The wedding invitation provides a preview of the affair—and reflects a couple's taste and style. To have yours effectively convey all this, and all its details too, you need a specialist. Rachel Yohai created her studio, **Rae Michaels Ltd.** (521 Madison Avenue, sixth floor, 212-688-2256) with the aim of satisfying the individual needs of each client. Among the many elegant invitation and announcement options are those created with hand-calligraphy. The card is then handpainted with flowers in any chosen color, with gold accents.

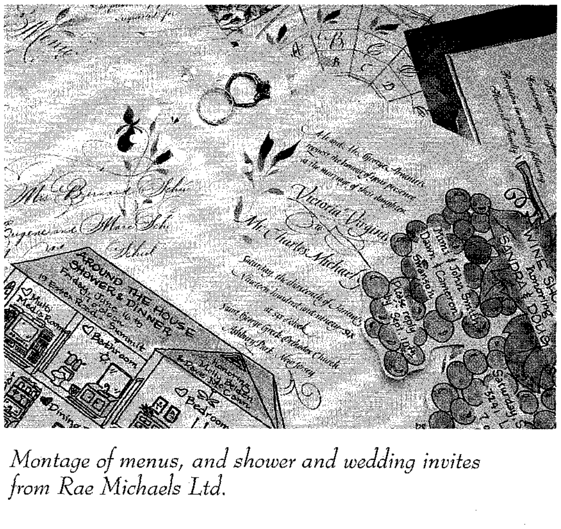
Alpine Creative Group (28 West 27th Street, by appointment, 212-213-8280, 800-289-6507) has raised customized invitations to an art form. Their staff of seven designers has just released an exclusive line of new invitations ranging from the traditional to the avant-garde. Each order can be personalized through a choice of unique paper, ink, ribbons, and other visual accents. According to owner Laura Leigh, handmade and recycled papers are fashionable now, as are soy-based inks. Alpine also carries all of the major invitation books, whose selections can also be customized. Because Alpine's invitations are manufactured on site, the company can monitor an order every step of the way. Invitations range in price from $5 to $20 for each ensemble including the invitation, response card, and outer and inner envelopes.

> "I will ALWAYS be emotionally YOURS."
> —BOB DYLAN

After the words, comes the music. **The Lester Lanin Orchestras** (157 West 57th Street, 212-265-5208) personalize music to the specific requirements of each occasion and have performed at more than 30,000 weddings. "We love to please people," explains Lester Lanin, who is represented by fifteen set ensembles ranging in size from a single piano player to a full orchestra. Although Lanin's orchestras have played at the receptions of society's most famous names, he respects each client's budgetary considerations. "We always try to work within a couple's budget," maintains Lanin, "without compromising quality."

A bandleader who's part detective, part psychologist? That's the role that classically trained Juilliard graduate and Broadway veteran Ken Gross of **Ken Gross Orchestras** (800-688-4480) often assumes in developing a customized music repertoire for a wedding event. He offers every possible combination ensemble from a single musician to a 43-piece orchestra. Specialty groups, like a steel band, jazz group with vocalist, band-and-deejay combination, or even a bagpiper are also available. Gross's typical orchestra for a dinner-dance involves six to ten musicians (including instrumentalists and vocalists) and ranges in price from $2,400 to $5,000 for four hours. A quartet or pianist with flute can perform classical selections during the ceremony and cocktails.

Fun dance music, with the song "Disco Inferno" indicative of the genre, is a frequent request made of **Roy Gerson Music** (250 West 57th Street, Suite 2315, 212-957-9110), followed by swing and big band classics, Beatles songs, and Latin favorites. Yes, the cha-cha is hip again. "People just want a great band and great music so they can get out on the floor and dance," says Gerson, who is often called upon to play a variety of different types of music. All four of Gerson's five- to sixteen-piece orchestras can handle all requests, including classical selections. Prices start at $3,000 for the smaller orchestra, which includes one hour of cocktail music and four hours of dance music.



Montage of menus, and shower and wedding invites from Rae Michaels Ltd.

Sure you know about love.
But what do you know about diamonds?

*When the diamond you are considering is graded and certified by I.G.I.
you can be assured of the quality and value of your most precious selection.
Always ask your jeweler for the I.G.I. certificate of quality **before** you buy.*

INTERNATIONAL GEMOLOGICAL INSTITUTE

Independent Gemologists & Appraisers IGI **of Gemstones and Fine Jewelry.**

*579 Fifth Avenue, New York, N Y 10017 www.igi-usa.com
Call toll-free 1 888 Buy-I.G.I.'s for Diamond Information Video Kit*

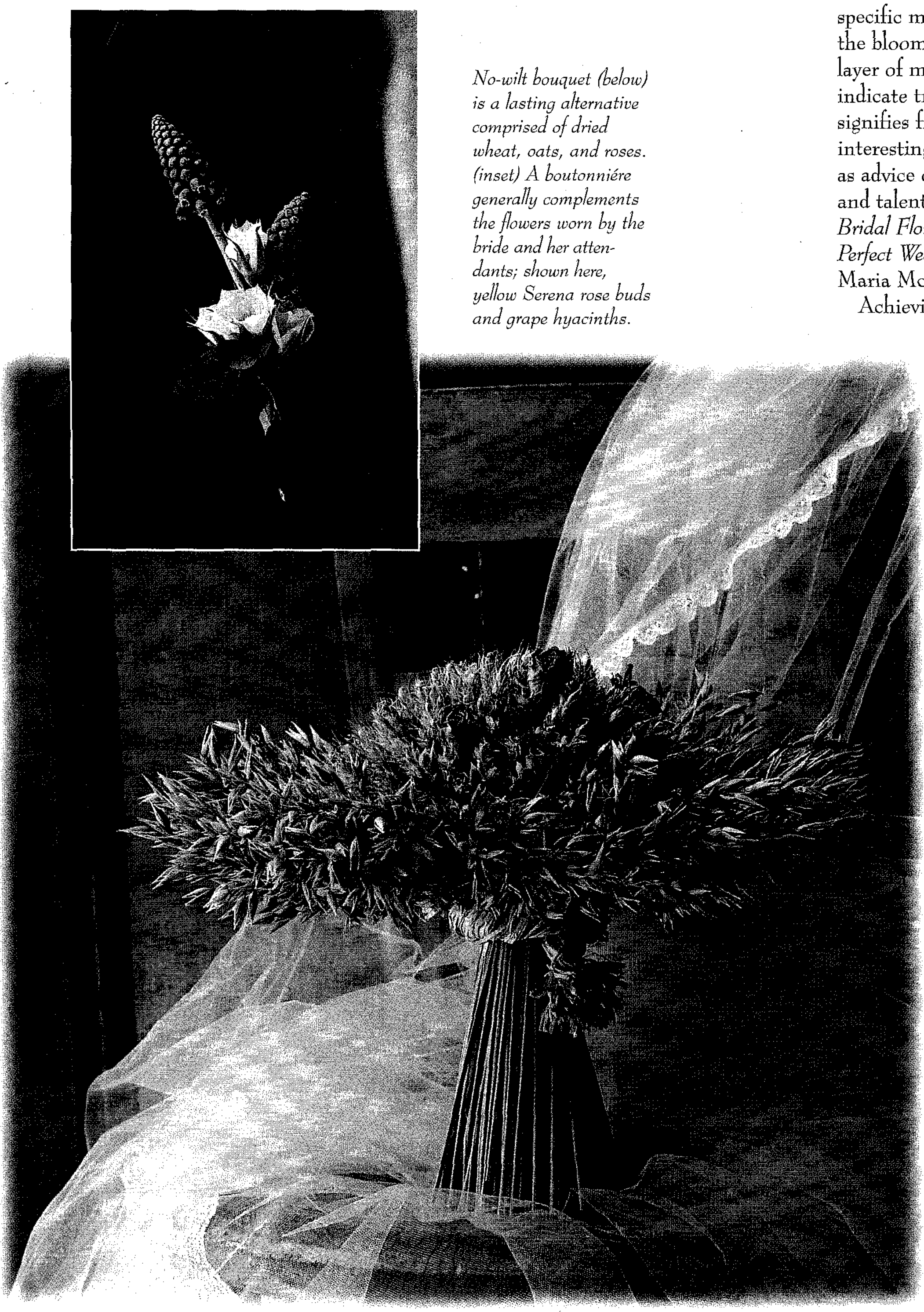
New York *"Insist on IGI Before You Buy"* *Antwerp*

LOVE IN Bloom

Since ancient times, when Aphrodite gave Eros a rose, flowers have come to symbolize love. Many of the floral traditions we now follow originated in the Victorian era, where individual blooms had special significance. The hyacinth indicated constancy, for example, while the lily represented purity. The arrangement of flowers within a nosegay also conveyed a specific message, while the colors of the blooms themselves added another layer of meaning. A red rose may indicate true love while a yellow rose signifies friendship or joy. Other interesting bits of wedding lore, as well as advice on choosing beautiful flowers and talented florists, can be found in *Bridal Flowers: Arrangements for a Perfect Wedding* (Bulfinch Press) by Maria McBride-Mellinger.

Achieving the perfect bouquet that accessorizes without upstaging the bride demands an expert. "The bride's physical proportions as well as the style of her wedding gown have to be taken into account, because the bouquet has to complement both," says floral designer Diana Gould of **Diana Gould Ltd.**, (826 Scarsdale Avenue, Scarsdale, 914-725-3844). "Whether to opt for a dramatic armful of calla lilies or a dainty nosegay can be determined by how much of the dress a bride wants to show off," she adds.

The trend is still toward a tightly clustered Victorian bouquet, reports Gould who has been decorating weddings for twenty years. Deeply shaded blossoms are a relatively new touch as are mixing a color with white or dispensing with white altogether. For an upcoming fall wedding where the bride will be wearing cream, Gould has designed a bouquet



No-wilt bouquet (below) is a lasting alternative comprised of dried wheat, oats, and roses. (inset) A boutonniére generally complements the flowers worn by the bride and her attendants; shown here, yellow Serena rose buds and grape hyacinths.

PHOTOS BY WILLIAM STITES, ©SMALLWOOD & STEWART, INC., DESIGN (RIGHT) BY FLOWERS FOREVER

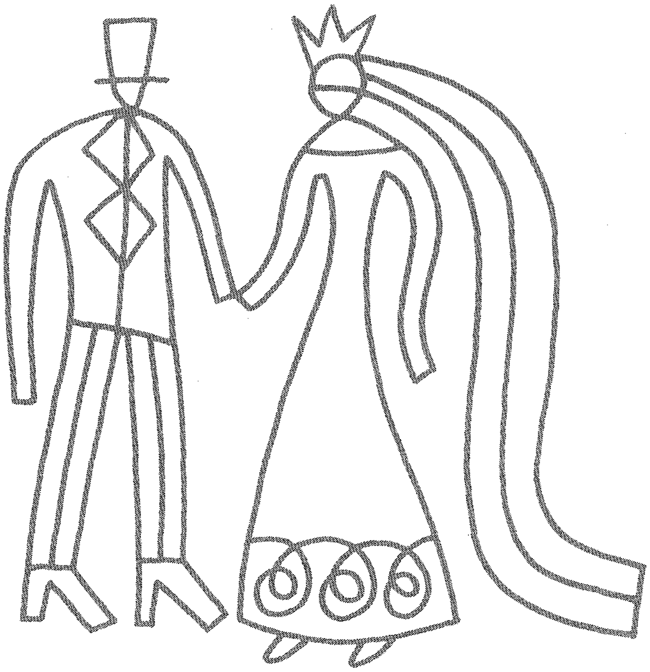
SARAH MERIANS PHOTOGRAPHY

Expert floral designer Diana Gould knows all about creating dramatic entrances.

of dark burgundy roses to harmonize with the burgundy dresses of the wedding attendants. They in turn will be carrying cream blossoms accented with pale pink. Bridal bouquets range from $100 to $200. Skilled at customizing an assortment of decorative elements that add drama to a room, Gould has cost-cutting tricks that are impossible to detect. "You'd be surprised what you can do with candles," she laughs.

If you hold your reception as well as your ceremony in the glorious, interdenominational **Riverside Church** (490 Riverside Drive at 120th Street, 212-870-6700), modeled after the famous Chartres Cathedral, all you have to supply are the flowers; Riverside can do the rest. Investigate the half-dozen tower rooms, with fireplaces and sweeping vistas of the Hudson River and Manhattan skyline seen through leaded-glass windows. Capacities vary from 45 to 600 guests depending upon the room, and gourmet catering services are available.

When getting to the church on time (or the reception and airport) is one detail you'd rather delegate to someone else, relax in the back seat of a chauffeur-driven car or limousine and let the professionals deal with the gridlock. **Allstate Car and Limo** (163 Eighth Avenue at 18th Street, 212-333-3333) has a fleet of vehicles available. A Lincoln Town Car or a new Cadillac rents for $25 an hour, and a regular stretch limo for $45. For that special day when only deluxe will do, a Lincoln super-stretch limousine, which holds eight, is $70 an hour. All rentals involve a two-hour minimum.



© 1996 Barneys New York

A SPECIAL
WEDDING REGISTRY

Chelsea Passage
fine china, crystal & silver • informal dishes, glasses & flatware
table accessories • linens for the table, bed & bath
antique & estate collectibles • studio works by artists & artisans

dresses for the bridal ensemble & attendants
tuxedos & formal accessories
wedding rings • gifts for attendants, parents & each other
lingerie • honeymoon attire • luggage

BARNEYS
NEW YORK

Madison Avenue and 61st 212 826 8900 • Seventh Avenue and 17th 212 593 7800
and The Americana at Manhasset 516 627 5200

LARGEST SELECTION OF UNUSUAL WEDDING RINGS

Unique designs in Platinum, 18kt. & 14kt.

MAKES A PERFECT ANNIVERSARY GIFT

Color Catalog Available 1-800-522-1175
in N.Y.S. 212-751-3940

WEDDING RING ORIGINALS

691 LEXINGTON AVENUE (57TH ST.) NY, NY 10022
HOURS: MON-FRI 10:30-6:30;
SAT 10:30-5:30

LESTER LANIN ORCHESTRAS

America's Leading Wedding Specialists

Played at the receptions of Prince Charles and Princess Diana, the daughters of Mr. and Mrs. Richard Marriott and Billy Joel and Christie Brinkley.

Lester Lanin was inducted into the Big Band Hall of Fame February 1993

Our prices are surprisingly affordable. Please call for details. (212) 265-5208

157 West 57th Street
New York, NY 10019

FOR THE Record

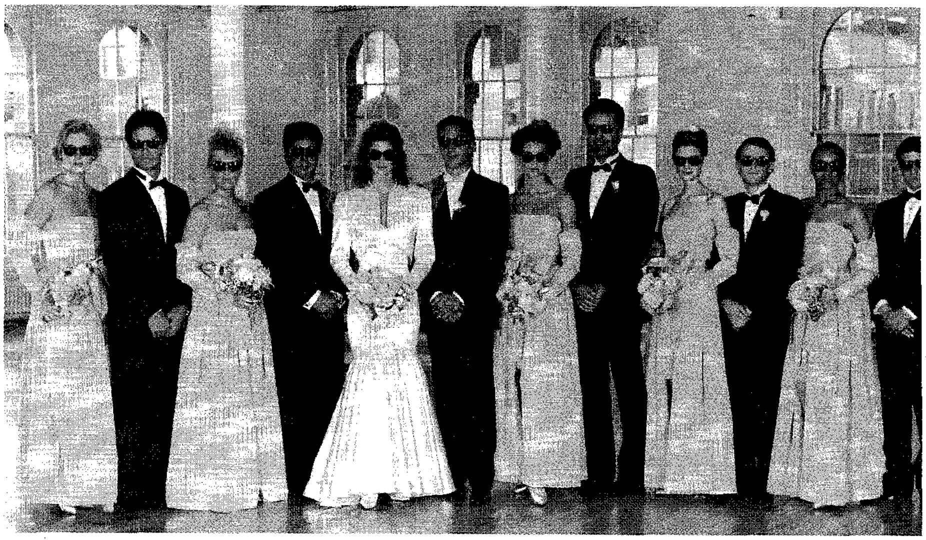
Years after the wedding, your photograph album may be the only permanent record of the event, so it pays to invest in the best photographer you can afford. The trend these days is toward pictures that tell the story of the day. The '70s and '80s were about photographs that were overly posed and controlled. Today the goal is to record the goings-on, rather than directing them, and catch the magic of the wedding without sugarcoating it.

Fine art, black-and-white photographer John Dolan applies the same standards to his wedding pictures as he does to his editorial spreads, as evidenced in his new book, *The Wedding Planner* (Chronicle Books). In addition to essential advice, tips, and checklists, this organizer features lyrical and evocative photographs that Dolan took at actual weddings.

TIMOTHY SHONNARD/TONY STONE IMAGES

Caught getting groomed.

> "YOU only SEE what you want it to be when you're BLINDED BY LOVE and love sure has blinded me."
>
> —DOC POMUS


GILDO NICOLO SPADONI

The future looks bright...

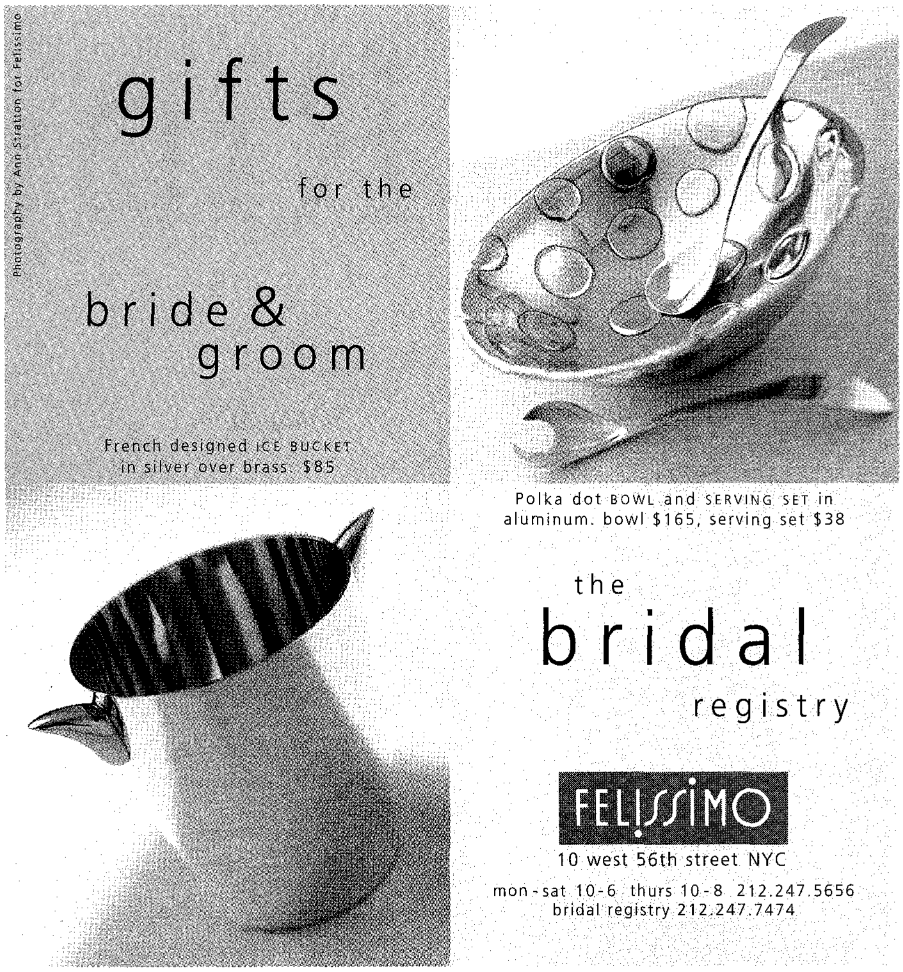
WILLIAM STITES, ©SMALLWOOD & STEWART, INC.

Keith Trumbo, a portraiture photographer who often applies his signature, photojournalistic style to weddings agrees, adding that years later true-to-life photographs can serve as loving reminders of why a couple got married in the first place.

While their emphasis leans toward a candid approach, their roster of 14 different photographers (of which Sarah Merians herself is one), allows **Sarah Merians Photography & Company** (212-633-0502) to offer the bride and groom a variety of photographic styles. "We first set up an appointment so clients can view our portfolios, then a studio photo shoot is arranged in order that rapport is established prior to the event."

Photographer Gildo Nicolo Spadoni (718-728-7180) describes his style as "creative, nontraditional." Spadoni's strong background in fashion photography attracts the adventurous, "which means they're usually up for my spontaneous suggestions and I for theirs."

Or, your guests can contribute to your wedding photo album. Supply them with single-use cameras to enliven the party's atmosphere. **Clicks** (49 West 23rd Street, 212-645-1971), a one-hour photo store open seven days a week, sells disposable flash cameras that have 27 exposures. Each camera is $22.99, a price that includes processing of two sets of 4 x 6 prints and two free 5 x 7s. When speed is of the essence, Clicks will pick up used cameras from the wedding location and return developed prints in two hours for an additional $100. The store can also supply a professional photographer to cover the festivities at $250 for the first two hours, and $150 an hour thereafter.



Photography by Ann Stratton for Felissimo

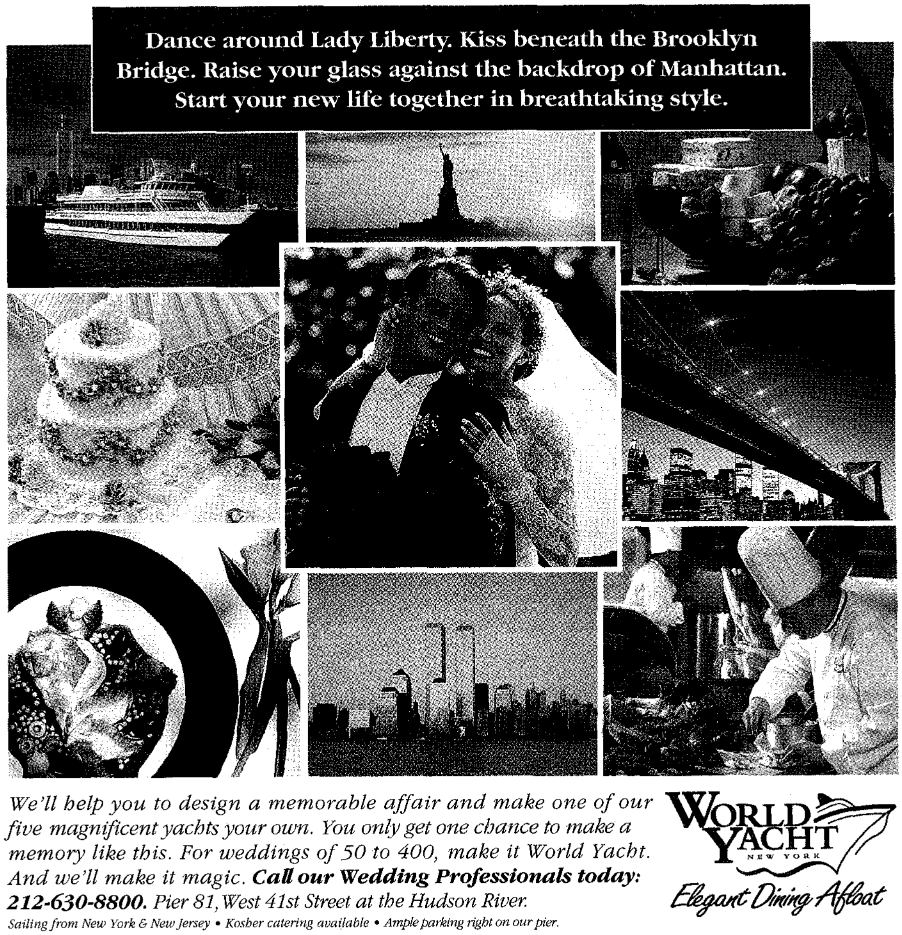
gifts for the bride & groom

French designed ICE BUCKET in silver over brass. $85

Polka dot BOWL and SERVING SET in aluminum. bowl $165, serving set $38

the bridal registry

FELISSIMO
10 west 56th street NYC
mon-sat 10-6 thurs 10-8 212.247.5656
bridal registry 212.247.7474

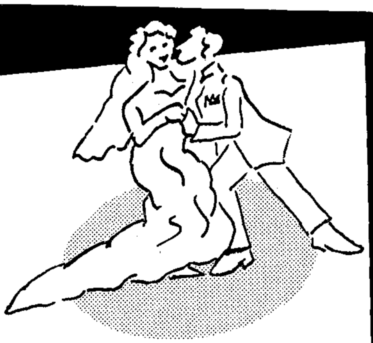


Dance around Lady Liberty. Kiss beneath the Brooklyn Bridge. Raise your glass against the backdrop of Manhattan. Start your new life together in breathtaking style.

We'll help you to design a memorable affair and make one of our five magnificent yachts your own. You only get one chance to make a memory like this. For weddings of 50 to 400, make it World Yacht. And we'll make it magic. ***Call our Wedding Professionals today: 212-630-8800.*** *Pier 81, West 41st Street at the Hudson River.*

Sailing from New York & New Jersey • Kosher catering available • Ample parking right on our pier.

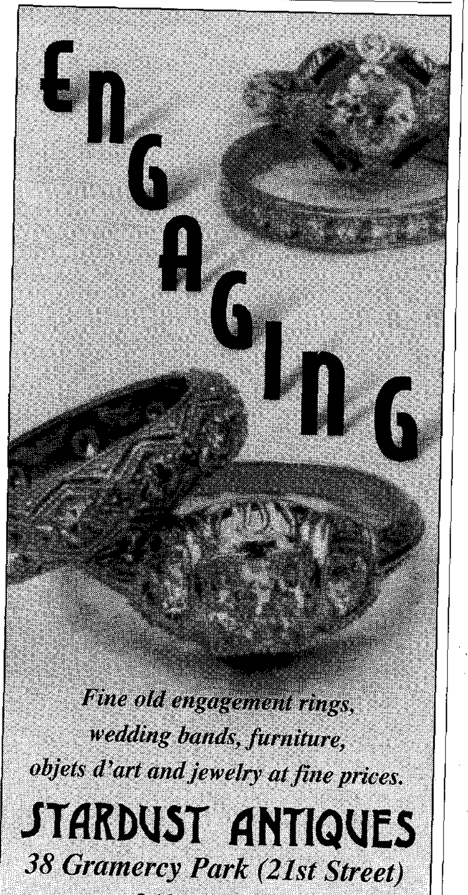
WORLD YACHT NEW YORK
Elegant Dining Afloat


We Play Straight From Your Heart.

All The Great Dance Music You Love.
Elegant and Fun.

Ken Gross
ORCHESTRAS

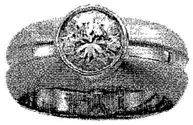
1-800-688-4480

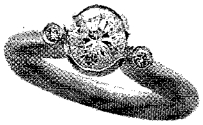


Fine old engagement rings,
wedding bands, furniture,
objets d'art and jewelry at fine prices.

STARDUST ANTIQUES
38 Gramercy Park (21st Street)
212.677.2590

Ring IN THE NEW





A wedding ring—the physical token of the vows the bride and groom have made to each other—has symbolized eternal love for centuries. Ancient Romans believed there was a major artery that ran directly from the heart to the third finger of the left hand. Today the ring is still placed on that finger to represent direct and constant contact with the source of love.

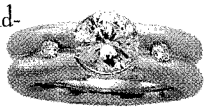
Taking a serious step: The ring you'll be living with should be the ring of your dreams.

FROM "A PLAZA WEDDING" BY LAWRENCE D. HARVEY (VILLARD), SARAH MERIANS PHOTOGRAPHY

Delicate silver and semi-precious stone pieces from Stardust Antiques for bridal party gifts.

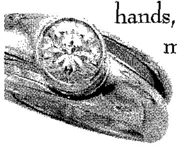
While the sentiment has remained the same throughout time, rings themselves have changed and originality has replaced uniformity. For some that means selecting a one-of-a-kind ring with a history. Antique wedding and engagement rings are specialties of **Stardust Antiques** (38 Gramercy Park on 21st Street, 212-677-2590). Necklaces and earrings from Goldust Designs, although new, make attractive, reasonably priced gifts to offer those in the bridal party.

The Clay Pot (162 Seventh Avenue, Brooklyn, 800-989-3579) is renowned for unique, artist-created, engagement and wedding rings. Most of this Park Slope gallery's more than 600 original designs from over 80 American goldsmiths can be customized. George Sawyer's *mokume gane* wedding bands combine layers of variegated color gold and metals giving them an appealing woodgrain look ($600-$1,200).



Euro-style engagement and wedding bands in two-tone gold and platinum and gold settings (both pages) from Wedding Ring Originals.

Wedding Ring Originals (691 Lexington Avenue at 57th Street, 212-751-3940) has thousands of ways for a couple to symbolize their love. Their experts can customize models from 900-plus unique rings on view or even design something special. Although the majority of weddings are double-ring ceremonies, owner Mel Krumholtz's customers generally prefer nonmatching rings. "Couples rarely have matching hands, so we link their rings thematically by color and finishes such as sand-blasting or satin for a highly personalized statement."



The perfect setting.

For your reception, nothing can match the enchanting beauty of The Fountainhead. A $5 million renovation has created Westchester's most elegant facility.

The dramatic vaulted glass atrium with a sparkling waterfall and our magnificent ballroom are only the beginning. We invite you to see for yourself ...we're closer than you think.

The Fountainhead
55 Quaker Ridge Road, New Rochelle, NY (914) 235-4400

The Upper Crust

CATERING & EVENTS

"There are not enough adjectives in the world to describe the magic you create..."
People Magazine

We now offer our beautiful location for your intimate wedding...seating up to 80, receptions for 150.

91 Horatio Street, NYC
(212) 691-4570

"One of New York's best Italian restaurants...!" Gael Greene

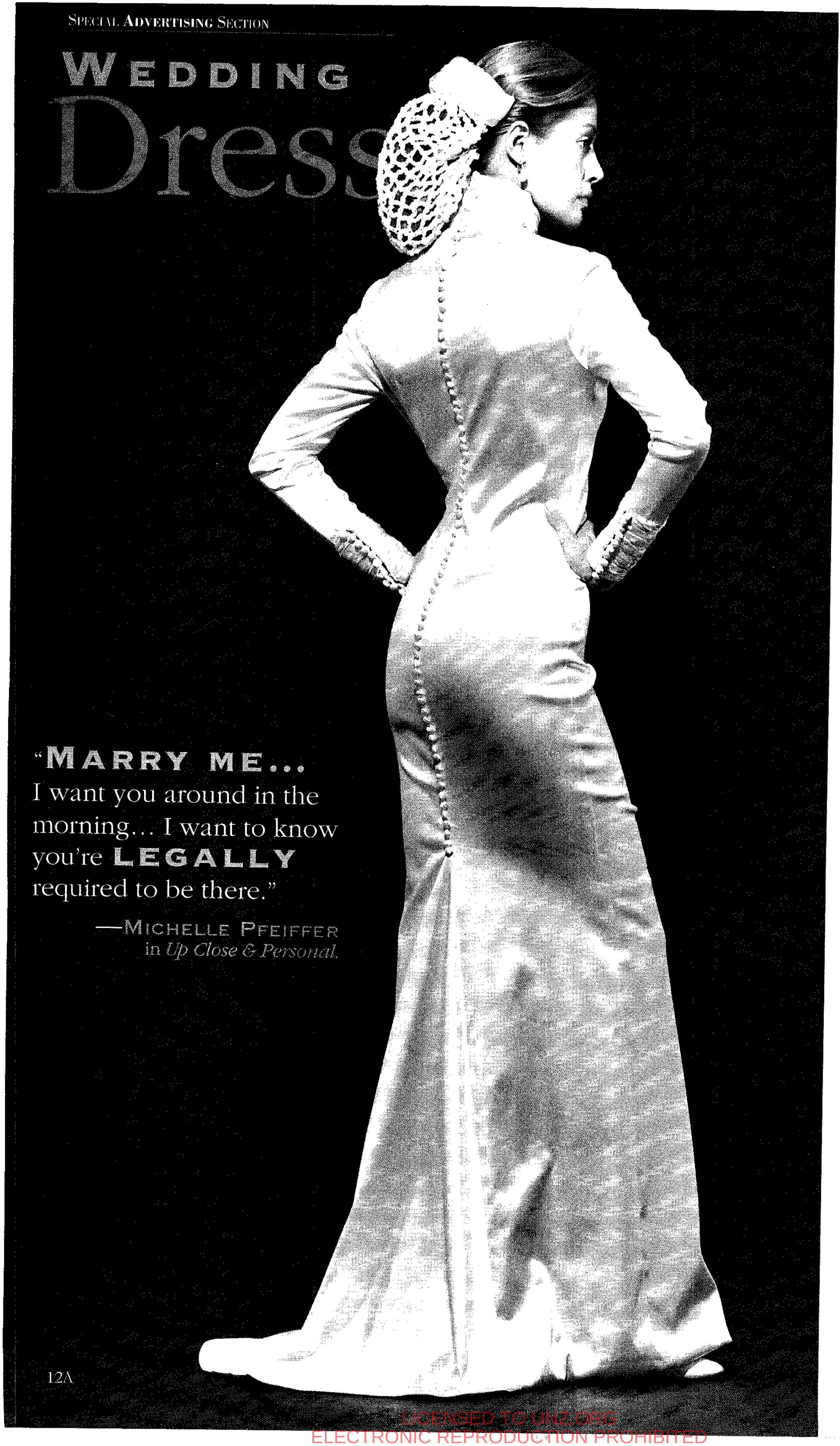
REMI

- Al Fresco Spring and Summer dining
- Private party facilities (for 8 to 800)
- New Outdoor Cigar Bar

145 W 53rd St. (Bet. 6th & 7th Aves.)
212-581-4242

AMERICAN EXPRESS Cards ®

WEDDING Dress



White's still right for the majority of first- and second-time brides, although the palette can include touches of ice-pink and ice-blue on white and ivory that highlight the bride's skin tone, coloring, and natural beauty. The traditional bridal dress has been pared down to the clean lines of evening wear, while fabrics have become richer and more luxurious. "Silk mikado is an emerging fabric, although there's still a strong trend toward well-designed gowns made of satin, crepe, and tulle," points out Ilene Shack, a consultant in the bridal industry. This wedding pro also produces Independent Visions, a couture bridal exposition, which showcases the designs of some of the industry's most talented names daring to make a difference.

> "MARRY ME... I want you around in the morning... I want to know you're **LEGALLY** required to be there."
>
> —MICHELLE PFEIFFER in *Up Close & Personal.*

Designers with vision: The future unfolds with Mika Inatome's glamorous oyster silk-stretch satin creation detailed with a full-button back and trumpet-shaped train, $2,345.

MACY'S BRIDAL SALON

SMITHHAVEN MALL
LAKEGROVE N.Y.
516.724.7174

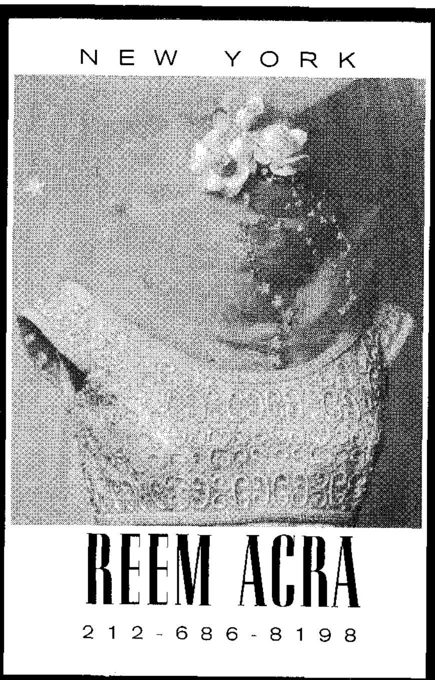
MENLO PARK MALL
EDISON N.J.
908.603.7875

THE BRIDAL PLAZA

GLENDALE N.Y.
718.366.9656

ELMONT N.Y.
516.775.0489

ZILKA

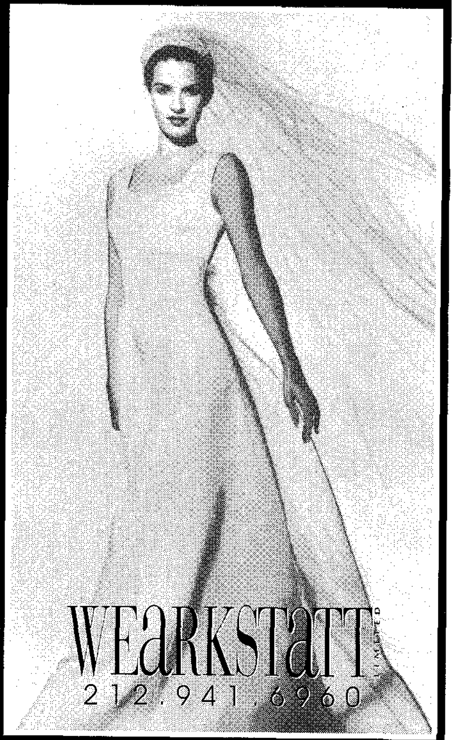


NEW YORK

REEM ACRA

212-686-8198

NEW YORK *Bridal* VISIONARIES



WEARKSTATT

212.941.6960

JOAN CALABRESE AT

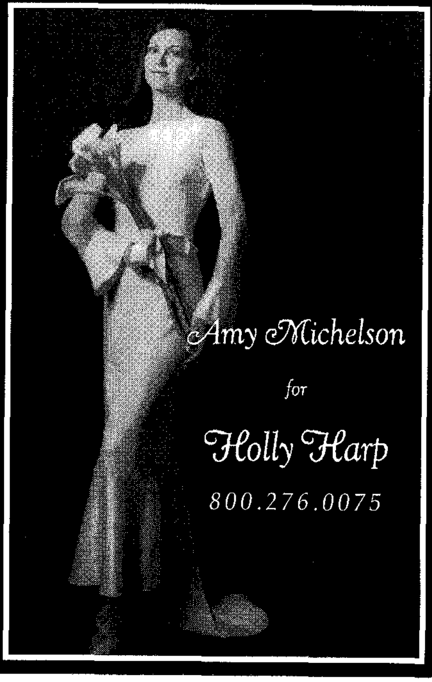
Zitomer

969
MADISON
AVENUE
NEW YORK
212.737.2037

EXQUISITE CHILDRENSWEAR

JANE WILSON-MARQUIS, INC.

212.477.4408

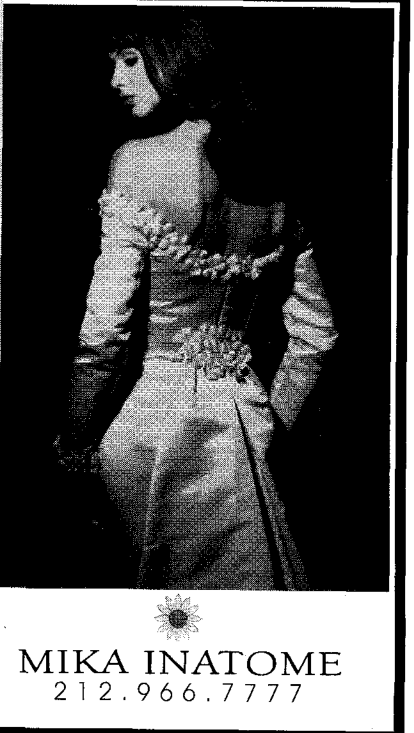


Amy Michelson

for

Holly Harp

800.276.0075



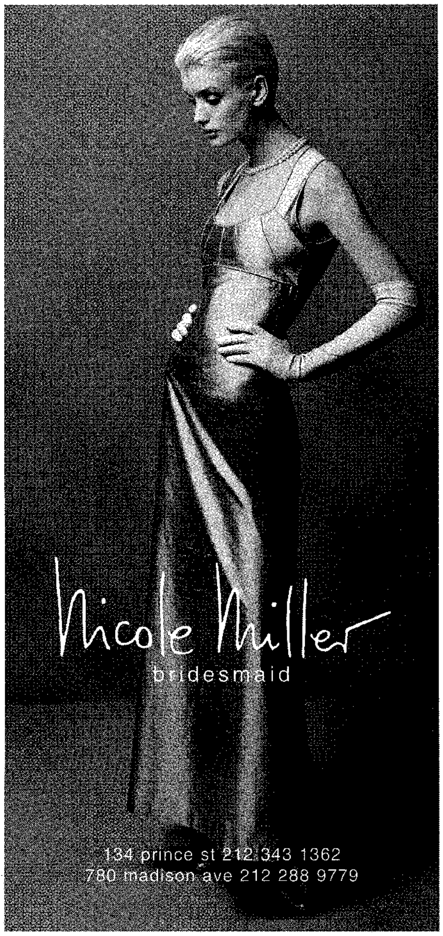
MIKA INATOME

212.966.7777

CUSTOM
BRIDALWEAR & SUITS
Gail Garrison
212.639.9332

HEAD PIECES
BY
Theresa Dailey
718.748.7159

PRODUCED BY: I.S. PORTFOLIO LTD.



Intricate embroidery on sumptuous fabrics in simple shapes is the signature of Reem Acra and **Reem Bridals** (212-686-8198). Expect extraordinary wired headpiece creations and accessories to match each of Acra's exquisite dresses for a total look. Prices range from $1,800 to $4,500.

The **Wearkstatt** collection (212-941-6960) by Jonas and Ursula Hegewisch, features simple and elegant silhouettes with alluring details, such as a slim satin and crepe column with detachable train in gold transparent silk organza. Prices start at $2,000.

Two-piece gowns with a romantic, almost Medieval appeal, can be found at **Jane Wilson-Marquis's** boutique (155 Prince Street, 212-477-4408), along with a selection of handmade, custom headpieces. Prices range from $1,000 to $6,000.

Gail Garrison's (212-639-9332) dresses and gowns ($800-$3,000) and cocktail suits for going away ($500-$700) are characterized by clean, classic lines and beautiful fabrics. One of her most popular looks is a satin sheath with a three-quarter length jacket in a range of off-white hues.

Sophisticated, slim silhouettes adorned with interesting touches, like hand-cut Swarovski crystals, are the forte of **Mika Inatome** (212-966-7777). Customers can choose from a range of fabrics (the imported lace sheath is Mika's hallmark) and have custom accessories created as well. Prices begin at $1,500.

The premier wedding collection of **Amy Michelson for Holly Harp** (212-832-6464), currently carried by Bergdorf Goodman in the evening wear department, evokes the glamour of Hollywood's golden era, with bias-cut, chiffon styles, starting at $1,000, that are diaphanous, fluid, and feminine.

Headpieces are the forte of **Theresa Dailey** (718-748-7159), whose eclectic approach to creating singular pieces sets them apart. Each handcrafted barette or headpiece is a mosaic of

THE WATER CLUB

Elegant Dining Rooms
with panoramic views
of The East River

Catering - 545-1155
Reservations - 683-3333
30th Street at The East River
New York City

The exquisite detailing of designer Reen Acra from gown to (inse crown.

Back to back flower-girl fashion from Joan Calabrese available at Zitomer's.

antique pearl buttons evoking an heirloom quality. Prices range from $70 to $1,500.

Designed to make bridesmaids look sophisticated, and sexy, **The Zilka Designs** collection (518-583-0889) is carried in over 150 stores around the country including Macy's. Retailing for $184 to $370, the line also features coordinated bridal handbags and other accessories.

Joan Calabrese (610-353-4892) is the flower-girl specialist who creates enchanting fashions from imported fabrics like peau de soie, organza, and a new *changeant* (iridescent) velvet, for the youngest members of the wedding. The collection is at Zitomer's, and is priced from $260 to $375.

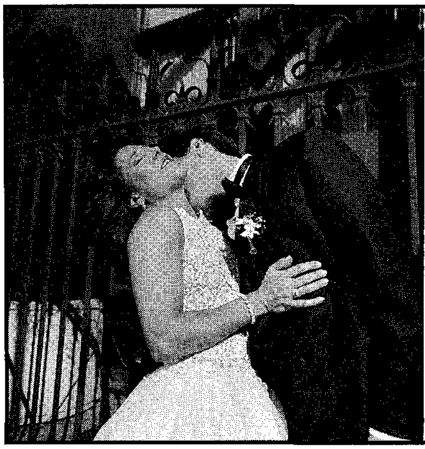
Frequently called upon to create nontraditional wedding dresses, **Miriam Rigler** (14 West 55th Street, 212-974-9429, 212-581-5519) can give any bride the dress of her dreams. While there is also a line of ready-made dresses that can be customized, most of this shop's designs are original and custom-made, and workmanship is couture quality. The richness and luxuriousness of the fabrics, like silk organzas, four-ply silk, silk velvet, and pure silk satin, also distinguishes these silhouettes. The store creates customized accessories for each dress and can outfit all members of the wedding party with a big emphasis on mother-of-the-bride fashions. Prices for

LEXINGTON FORMALWEAR OR NOTHING.

For those who appreciate the finest in men's formalwear, nothing short of Lexington Formalwear will do. Whether you rent or buy, come to us for the city's largest selection of traditional and designer tuxedos and accessories. Because no matter what the occasion, we've got you covered.

LEXINGTON
FORMALWEAR

12 EAST 46TH STREET • NYC • 867-4420



We Capture Memories that Last a Lifetime...

SARAH MERIANS
PHOTOGRAPHY
& COMPANY

212 • 633-0502
101 FIFTH AVE., NYC. NY 10003

Jule
Couture
by
Jennifer Dule

Brides
Mother of the Bride • Brides Maids
Custom Dresses for Any Special Occasion

133 Fifth Avenue, New York, NY 10003 • (212) 777-2100

Get
married
to our
prints

CLICKS
Superb 1HR Photo &
Digital Imaging
49 West 23rd St. New York
(212) 645-1971 • open 7 days

RG
MUSIC

ROY GERSON
MUSIC

*Finally, a band that
listens before they
make a sound.*

At Roy Gerson Music we think carefully, with you, about your event. Then we deliver what it takes to make it sound just right for you.

Roy Gerson Music established it's name throughout the country as the music that can work any crowd into a **"Sophisticated Frenzy"!** Tell us about your event We'll make it happen.

Roy Gerson Music
THE RIGHT CHOICE!
250 West 57th Street
Suite 2315
New York, NY 10107-2315
T: 212-957-9110
F; 212-977-4633

See and hear Roy Gerson at
Mulholland Drive Cafe
Call 212-319-7740 for details

custom wedding dresses or gowns begin at $1,400; bridesmaid dresses from $800. Allow three months for custom orders. Rush orders are available.

Couturier Jennifer Dule of **J.R. Dule** (133 Fifth Avenue at 20th Street, third floor, by appointment; 212-777-2100) specializes in working closely with the bride-to-be to achieve a gown that perfectly suits her own special vision. Three- to six-months may elapse while the personalized creation develops from the initial conversation, to sketches, to muslin fittings, to the final luxuriously flattering silhouettes. Dule uses 100 percent natural fabrics such as sumptuous silks augmented with French lace, seed pearls, beading, and embroidery if desired.

The original role of the bridal party, way back when, was to protect the bride and groom from evil spirits. Today, instead of running interference, attendants are called upon to surround the bride in beauty. To this end, brides are dressing their entourage in the same color—and jewel tones are important for the fall—while encouraging each bridesmaid to select the style of dress that suits her best.

Nicole Miller's two Manhattan boutiques (134 Prince Street, 212-343-1362 and 780 Madison Avenue, between 66th and 67th streets, 212-288 9779) are favorite places for bridal party attire. Style, affordability, and versatility are some of the draws of their understated and nontraditional bridesmaid dresses—some of which are used by brides themselves. For fall, in addition to Miller's basic moss crepe styles in a rich autumnal palette, priced from $210-$330, the designer is launching six new styles in *douppioni* (raw silk), ranging from $275-$495, and five new styles in velvet-trimmed, satin-backed crepe, priced from $275-$440, all in a variety of jewel tones. The store also carries men's formal accessories in assorted prints.

Custom tailoring, including fitting any dress or duplicating the design of a desired wedding gown, are among the services of **Madame Paulette Dry Cleaners** (1255 Second Avenue,

Peter Fox fashion for dancing on air.

KEITH TRUMBO PHOTOGRAPHY

Shutter cutaway catches the candor: Groomsmen wile away the cocktail hour sharing tall tales.

Silk-faille drawstring bridal purse with hand-rolled camellia from Violette Nozières.

between 65th and 66th streets, 212-838-6827). Cleaning even the most pernicious stains is no problem for this well-known establishment, which is used by nearly all of the New York-based fashion designers. Wedding dresses need special care and are expertly cleaned here and preserved for a lifetime.

SUITING THE GROOM

Although the options for the groom's wedding attire are vast and assorted, the general consensus seems to be that often what looks best is the classic style tuxedo. However, many alternatives exist.

At **A T Harris Formalwear Ltd.** (11 East 44th Street, 212-682-6325) both tradition and personalized service reign supreme. The philosophy of this respected establishment, in business since 1892, is to make men feel like a million dollars. All manner of formal attire is available in the finest fabrics. White tie and tails, black or grey cutaways, and morning suits are for sale or hire. Choose from a collection of fine silk scarves for handsome gifts.

Moe Ginsburg, Men's Better Clothing (162 Fifth Avenue, at 21st Street, 212-242-3482) is a name that's been synonymous with quality, selection, and value for three generations. With a plethora of tuxedos to choose from, which range in size from 36 short to 50 extra long, in every conceivable style (from $230 to $440),

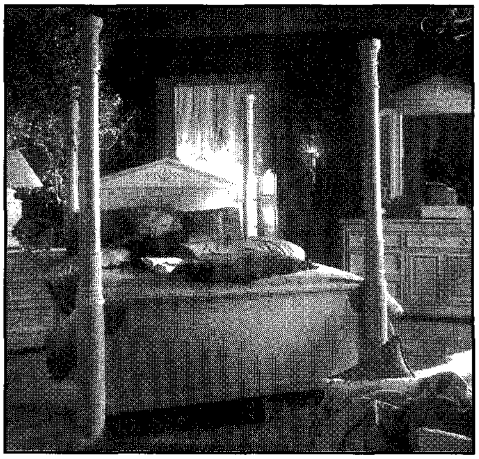
AT Harris Formalwear Ltd
Since 1892
Traditional Men's Formal Attire
FOR HIRE OR SALE

WE AT A T HARRIS EXTEND OUR WARMEST CONGRATULATIONS
ON THE OCCASION OF YOUR FORTHCOMING MARRIAGE
AND OFFER OUR VERY BEST WISHES
FOR YOUR FUTURE HAPPINESS

FOR OVER 100 YEARS... PURVEYORS OF THE FINEST IN
PROPER ATTIRE FOR ALL FORMAL OCCASIONS

TEL (212) 682-6325
FAX (212) 682-6148

11 EAST 44TH STREET
NEW YORK, NEW YORK 10017



The Foremost Bride & Room

Congratulations!

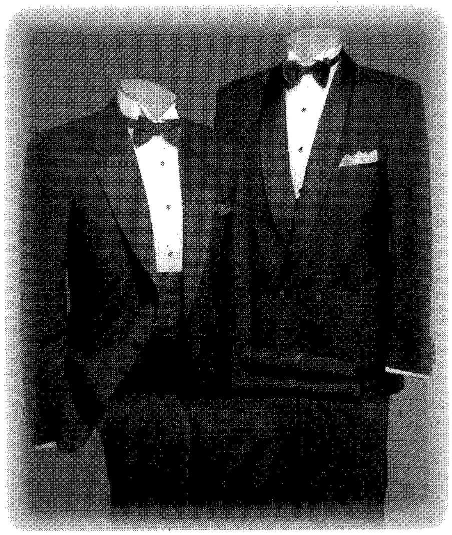
Foremost is five floors of fabulously decorated designer galleries – famous for outstanding furniture at exceptional savings for three generations.

HONEYMOON MILES!
Earn frequent flyer travel miles from American Airlines® with any furniture purchase.
AAdvantage
TRAVEL AWARDS PROGRAM

Let our staff of professional designers help make your very first home a dream come true. Come in now and enjoy Foremost savings of **50% OFF** the Wedding piece of your choice.

FOREMOST FURNITURE
CELEBRATING OUR 30TH YEAR

8 West 30th Street. Between 5th Avenue & Broadway. 5th Floor Reception. (212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM
*Not to be used for prior purchases. Specially priced and clearance items not included. Expires June 30, 1996



SINGLE BREASTED . DOUBLE BREASTED . CUMMERBUNDS . TUXEDO SHIRTS . STUDS . FORMAL SHOES . CUFF LINKS . BLACK TIES

For The Price Of A Few Rentals, You Could *Own* One.

Let's face it, you need a tux and it just doesn't pay to keep renting. It's time to visit Moe Ginsburg.

Choose from thousands of quality Italian, European and American tuxedos. All sizes from 36 short to 50 extra long, in both single and double-breasted.

You'll also find all the formal accessories you need including shoes.

NOW ON SALE
$200-410
COMPARE $345-795
3rd Floor

And best of all, you won't have to return it on Monday.

EXPERT ALTERATIONS

MOE GINSBURG
MEN'S BETTER CLOTHING

162 FIFTH AVE. AT 21ST ST., NYC. (212) 242-3482. M-F 9:30 AM-7 PM, THURS. UNTIL 8 PM.
SAT. & SUN. 9:30 AM-6 PM. WE WELCOME MOE GINSBURG CHARGE, AMEX, MC, VISA, AND DISCOVER.

Fine Dry Cleaning Since 1959

"We strongly believe that bridal gowns should be preserved and we recommend highly the quality work of Madame Paulette."
-Nancy Aucone, Co-President of KLEINFELD

"One establishment I can always trust to maintain, renew and preserve my bridal collections is Madame Paulette."
-Vera Wang

During the 35 years we have been in business, we have specialized in the cleaning and preservation of the finest garments in the world. These include gowns designed by Vera Wang, Bill Blass, Bob Mackie, Scaasi, and Norma Kamali, to name a few.
We **guarantee** that the quality of our workmanship and services rendered is unsurpassed.

Madame Paulette MP Madame Paulette Dry Cleaners

212 • 838 • 6827
1255 Second Avenue • New York, NY 10021

Perry Ellis two-button, single-breasted, notch lapel tuxedo available at Lexington Formalwear.

grooms and their attendants will be thankful for the helpful and knowledgeable sales staff. The store carries a wide assortment of accessories, including wing- and regular-collar pleated shirts, cummerbund and bow-tie sets, and formal shoes from size 7 to 15 EEE. Expert European tailoring is available, and rush orders can be accommodated.

"Men are often personalizing their formalwear with vests," notes Susan Schreiber, president and owner of **Lexington Formalwear** (12 East 46th Street, second floor, 212-867-4420) where 27 different kinds of vests can be rented, along with every other imaginable accessory. One side of this vast store is retail, the other side rental, giving the groom and his attendants the option to buy or rent. Customers can try on and be fitted for the exact outfit they'll wear at the wedding and sizes from a little boy's 3 to a man's 60 are in stock. Full-dress tails and cutaways rent from $145; tuxedos from $99. A full-color booklet is available upon request.

FACING THE FUTURE

Fear of photography has prompted many a prospective bride and groom to reassess their features and make some adjustments, explains Dr. Mark A. Erlich of **The New York Plastic Surgery Center** (800 Fifth Avenue at 61st Street, 212-861-4100). Rhinoplasty wins out over any other cosmetic surgery procedure preceding a wedding. Why? "Being recorded from all angles in pictures which they'll probably look at and show countless times can be daunting to people who don't like their profiles," says the specialist. Prices start at $5,000. Parents of the bridal couple usually opt for facelifts (from $7,500) for the same reason. They want the countenance smiling back at them from the photo album to look healthy and youthful. Other common procedures with little or no recuperation time include a collagen treatment for smoothing wrinkles and fine lines ($350).

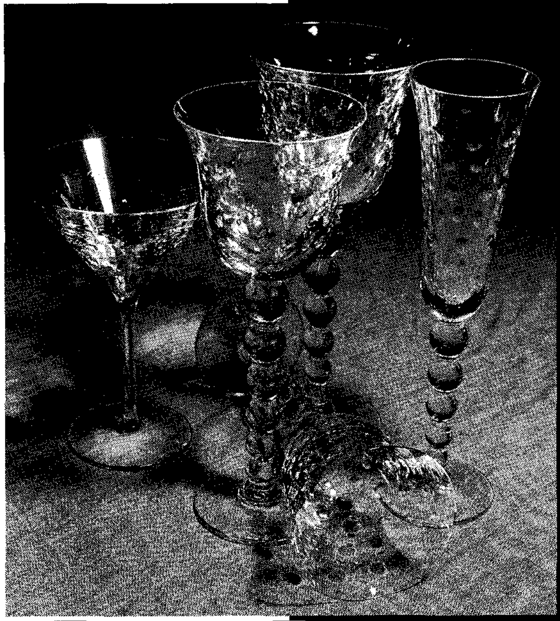
Dr. James J. Reardon (737 Park Avenue at 71st Street, 212-832-0770), a plastic surgeon, cautions that after cosmetic surgery the skin requires time to heal. "Give yourself four to six weeks to recuperate because you want to look natural in your wedding pictures," he points out. While he often performs nasal surgery (about $5,000), eye lifts ($4,500), and facelifts (from $5,000) a few months before a wedding, he counsels people to avoid dermabrasion and chemical peels because, even after healing, the skin may stay red for many months following the procedures.

Sometimes the beautifying changes people seek before the wedding are cosmetic, like switching their skin care and makeup regimes, or trying a new hair color, cut, or style. Those with thinning hair can augment the body and thickness of their tresses with a nonsurgical process done at **Kenza Hair Origins** (41 East 60th Street, third floor, 212-888-2963). Handmade human hair replacements are custom-blended to match a client's texture and color for natural-looking results. After an initial consultation and measurement, allow 8 to 10 weeks to start the procedure. Application takes three hours and results are guaranteed.

Losing weight and getting in shape are also high on the wedding priority list and here's where **Dr. Patrick B. Moore** (17 East 76th Street, 212-717-4800) and his team of highly qualified professionals can help. The program involves combining new FDA-approved medications, which raise the seratonin level and increase the metabolism thus helping the client achieve weight-loss. Nutrition and exercise counseling are also a part of the program.

The Bubbles
Collection by
St. Louis Crystal.

Available in clear
and the six Famous Colors
of St. Louis



Hand Painted Pottery
Fine China
Flatware
Silver
Crystal
Customade Linens
Corporate Gifts and
Bridal Registry
Seventy Unusual and
Exclusive Lines

Brodean

The Brodean Stores are open seven days, by appointment.

The Brodean Store
377 Broome Street
New York, NY 10013
212.219.2424
800.522.7975

The Brodean Store
3440 Sacramento Street
San Francisco, CA 94118
415.441.6262
800.295.4040

Miriam Rigler

Specializing in Bridal, Mother of the Bride, Special Occasion and Custom Made Dressing

14 West 55th Street New York, NY 10019 (212) 581-5519

Open Monday - Saturday 10-6 Thursday 10-7

THE Receiving Line

Verdant vignette: Barneys New York coordinates a mixture of patterns to create a mood of casual elegance.

Gifts today run the gamut from classic to iconoclastic. It helps of course when a guest knows the couple well and can tailor a present to their taste.

A good way to avoid receiving five toasters or a rococo chandelier when your taste runs toward neoclassic is to register gift preferences. Not only does a registry make gift-giving easier for your relatives and friends, it encourages you and your intended to make important choices together and focus on what you really need and love.

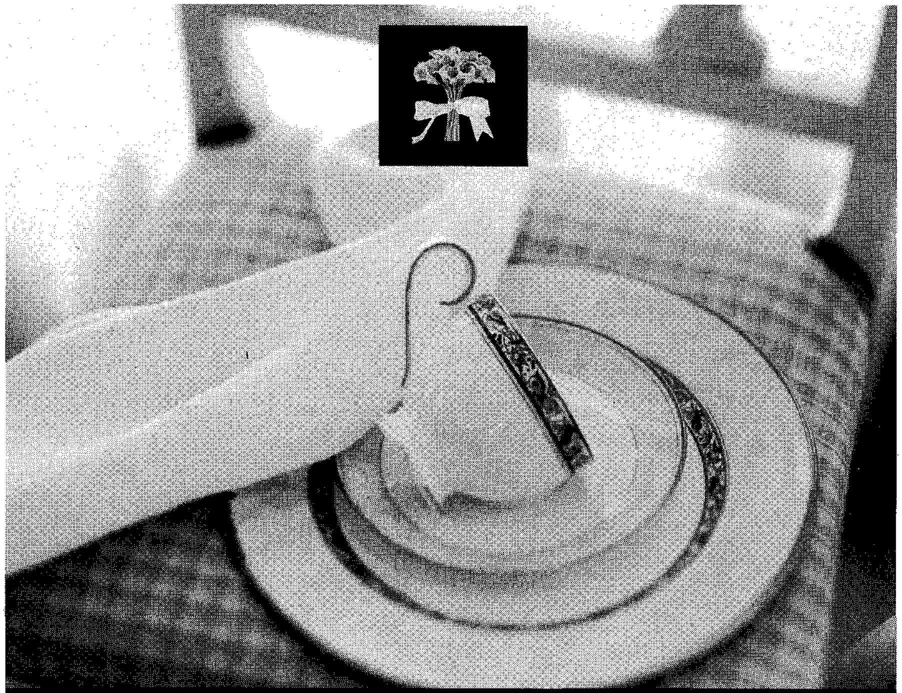
Couples choose from a vast array of merchandise in every category when they register at **Macy's** (Herald Square between Broadway and 34th Street, 800-44-WEDDING). They also become automatically entered into the "Couple of the Year"

> "One REASON PEOPLE get divorced is that they RUN OUT of GIFT ideas."
>
> —ROBERT BYRNE

Wedgwood and Oberon china, Christofle Perles flatware, and Waterford available on the eighth floor Bridal Registry at Macy's Herald Square.

drawing for a prize package worth thousands of dollars. Since luxurious linens, from 250-thread count sheets and pillowcases to Egyptian cotton towels, are high on anyone's "most-wanted list," Macy's Bridal Linen Trousseau guarantees to have available for the duration of a couple's registry the exact color and style of sheets and pillowcases selected from that collection. Any bride registering with the Trousseau also receives a coupon for a ten percent discount on her own purchase of fashion bedding. Gift choices abound: the Corner Shop is filled with antique treasures, while Macy's Cellar offers great ideas, many of them edible. The Estate Jewelry department is stocked with decorative accessories, vintage napkin rings and demitasse sets. The store's computerized registry is hooked up with every Macy's store coast to coast.

The Registry at Bloomingdale's (1000 Third Avenue, between 59th and 60th streets, 212-705-3340) is connected to the store's 16 locations throughout the country. Couples signing up are automatically entered in a drawing to win a $6,000 honeymoon at the Four Seasons Resort in Nevis, West Indies and also qualify for a chance to be selected "Couple of the Month" and win up to $3,000 in gifts. In addition, they receive two important



The Bridal Registry. Let our personal consultants help you select everything you need to create the home of your dreams. The Registry at Bloomingdale's 59th Street, 212-705-3340.

bloomingdale's

Diana Gould, Ltd.

Wedding Flowers & Party Decor

Fischer Photography

Tall verdi-gris candelabra laden with choice garden roses in multi-color hues...

Thanks to the hundreds of corporate and private clients we have satisfied in our fifteen years of designing fresh floral arrangements and party decor, we are currently constructing a magnificent new showroom and production center. This will enable us to continue, in our quest for excellence, to provide, under one roof, everything a bride-to-be or party-giver will require for what may be the most important event of a lifetime.

Our reputation for fine flowers, custom linens, invitations, room & tent decor, lighting and overall party design has been proven time after time.

We know how to coordinate all those very important details for a celebration that will satisfy even the choosiest party giver.

Diana Gould Ltd.

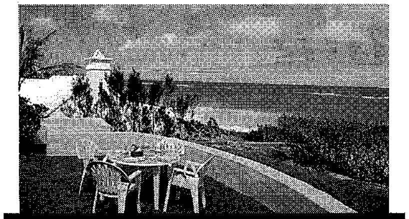
Diana Gould Ltd.
Wedding Flowers & Party Decor
826 Scarsdale Ave. Scarsdale, N.Y. 10583

For An Appointment Call:
(914) 725-3844 or (212) 355-5180
Serving the Tri-State Area

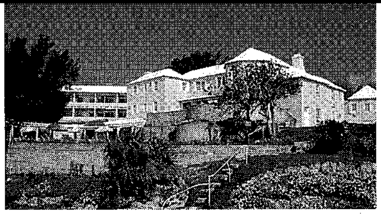
CW

Cyndy Warwick
Wedding Photography

212.420.4760



The Essence Of Bermuda

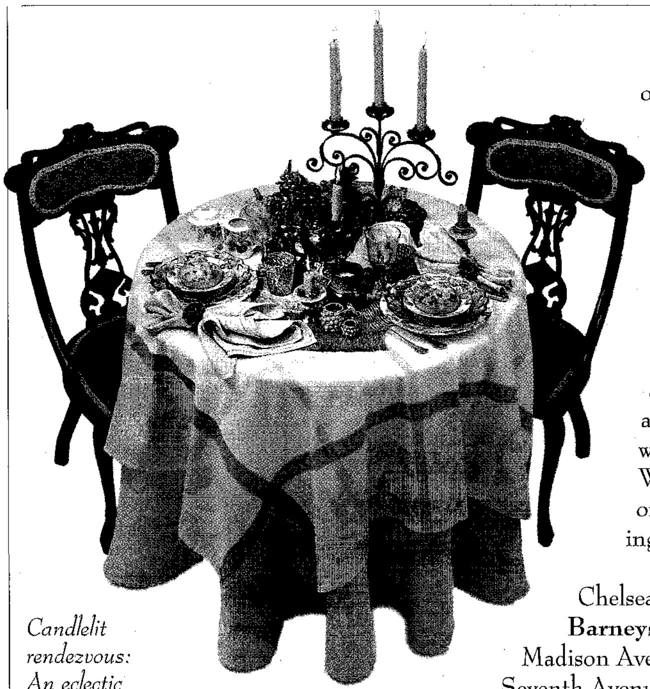


White Sands is the epitome of Bermuda: sophisticated, serene, charming. Which is why those who love our island, love our intimate, 40-room first class hotel.

They take pleasure in our superb restaurant and cozy pub. The beach that's just a short stroll from our door. And our location—only minutes from the shops of Hamilton and Bermuda's best golf courses.

For reservations, see your travel agent or call 800-548-0547 (U.S.), 800-228-3196 (Can.).

White Sands
HOTEL AND COTTAGES • PAGET BERMUDA



Candlelit rendezvous: An eclectic tablesetting from ABC Carpet & Home.

resource/reference guides on planning their home and their wedding, plus a free gift from Estée Lauder.

Some of the new and exciting merchandise: the Ungaro Home Collection, a lavish ensemble of haute couture bedding from the highly acclaimed French designer, and luxurious throw blankets from Calvin Klein in a wool lace and cotton-linen mélange (from $150). Calvin Klein's thirsty, extra-thick, and oversized cotton terry towels in a variety of colors ($25 each) are always in demand, as is the stunning glassware of Kosta Boda. Wedding gifts can be ordered by phone by calling 800-888-2WED.

Wander through the Chelsea Passage department at **Barneys New York** (660 Madison Avenue at 61st Street and Seventh Avenue at 17th Street, 212 826-8600) and you're tempted to sign up for everything. This enticing department offers unique tabletop and gift items from the classic (Baccarat, Christofle, and the like) to antiques to the contemporary, including English crafts and glass in every price range. A Barneys New York personal shopper can point you in new directions, like registering you for less formal place settings, as fashion moves more toward pattern mixing. Favorite items include handblown glass by Anthony Stern,

Foremost Furniture has an extensive selection of beds and bedding including the Century line.

Wedgwood's casual "Watercolours" at Bloomingdale's blends well with a couple's most prized possessions.

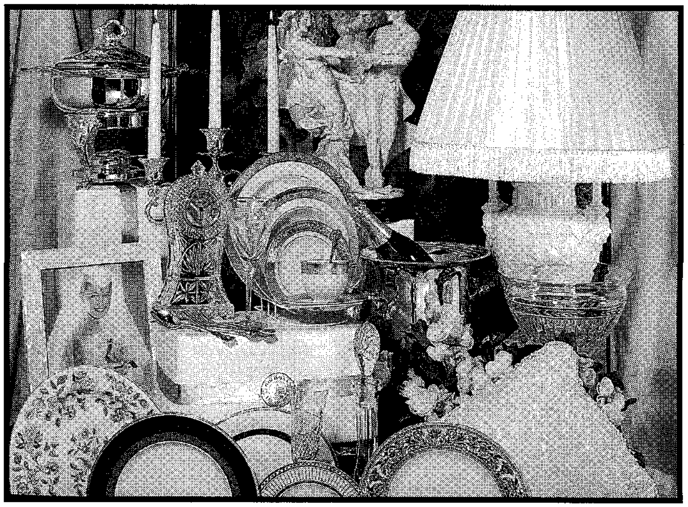
handpainted pottery from Jill Rosenwald, and unique, handmade demitasse cups and serving pieces from Kri Kri. The bridal registry is bicoastal and all 14 Barneys New York stores are linked.

Located in a turn-of-the-century townhouse, **Felissimo** (10 West 56th Street, 212-247-5656) is a sanctuary in midtown with four floors reflecting the layout of an intimate home and inspired by nature and a concern for the environment. Many couples come to the store because they are merging households, and want to register for unusual accents—handcrafted furnishings, gardening essentials; and even fountains, some with bonsai trees—to augment what they already own. Complimentary gift wrap is available, and for special occasions *furoshiki* (a Japanese tradition of wrapping a gift in soft folds of colorful fabric), can be used to present a complete aesthetic.

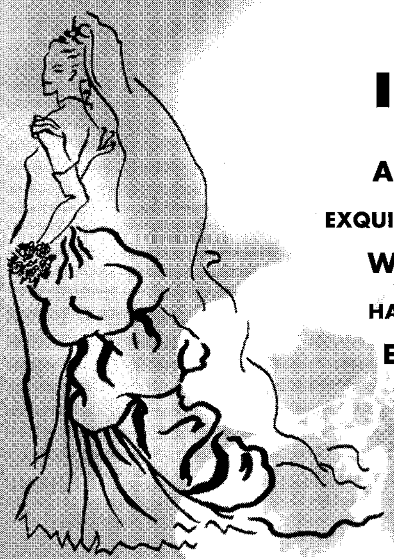
"We want our customers to be happy with our merchandise before they register for it," explains Andrew Mellon of the imaginative **Brodean Stores** (377 Broome Street, and in San Francisco, 800-522-7975), where service is the specialty. So he installed interactive kitchens in both branches encouraging brides- and grooms-to-be to test everything, from cookware to cappuccino machines. Bridal registrants are also assigned a personal bridal coordinator (by appointment only) who can be reached by voice mail at any time.

Mellon's unique concepts extend to

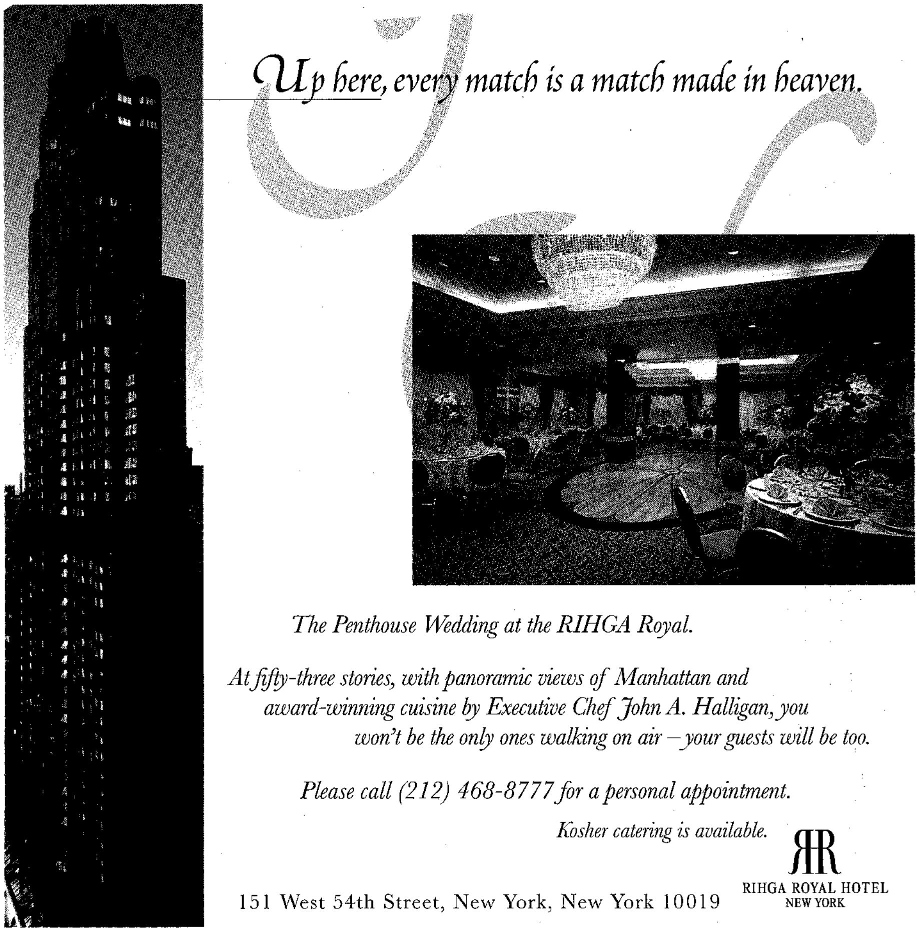
Bliss!
('blis)
1. Complete happiness.
2. That's what you'll experience when you choose your *Bridal Registry* from the magnificent collection of famous name China, Crystal, Sterling, Decorative Accessories and more...all at Goldmans Savings of 20-60% OFF.*



*OFF REGULAR RETAIL PRICES
GOLDMANS TREASURES
655 6th Ave (at 20th St.) NYC • (212) 924-4900 • Sun. 11-6, Mon.-Thur. 10-9, Fri. 10-4, Closed Sat.



A SPECIAL INVITATION.
ALPINE CREATIVE GROUP DESIGNS EXQUISITE CUSTOM WEDDING INVITATIONS.
WE HAVE THE FINEST SELECTION OF HANDMADE AND RECYCLED PAPERS.
ENGRAVED PARCHMENT SCROLLS.
HAND PAINTED DESIGNS.
PERSONALIZED VOICE CHIPS.
BY APPOINTMENT ONLY.
Alpine Creative Group
AS SEEN IN MODERN BRIDE
SHOWCASED ON GOOD MORNING AMERICA
212.213.8280 new york city
800.289.6507 beverly hills



The Penthouse Wedding at the RIHGA Royal.

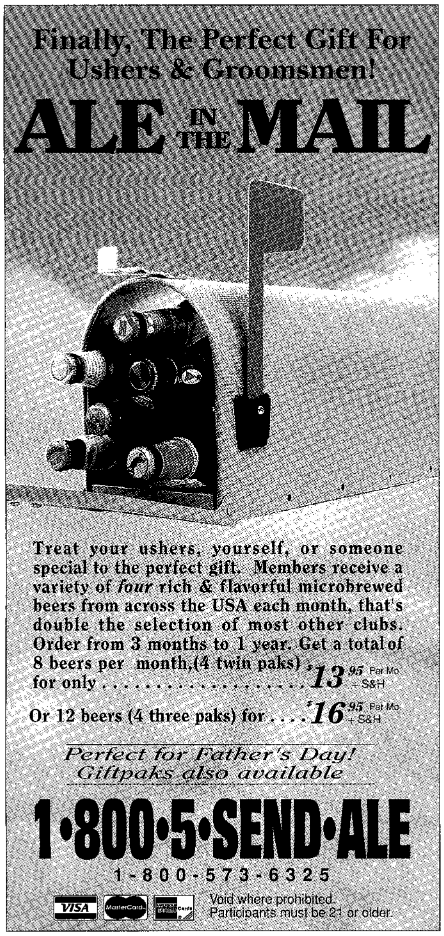
At fifty-three stories, with panoramic views of Manhattan and award-winning cuisine by Executive Chef John A. Halligan, you won't be the only ones walking on air – your guests will be too.

Please call (212) 468-8777 for a personal appointment.

Kosher catering is available.

RIHGA ROYAL HOTEL
NEW YORK

151 West 54th Street, New York, New York 10019



Treat your ushers, yourself, or someone special to the perfect gift. Members receive a variety of *four* rich & flavorful microbrewed beers from across the USA each month, that's double the selection of most other clubs. Order from 3 months to 1 year. Get a total of 8 beers per month,(4 twin paks) for only .... 13^{95} Per Mo + S&H

Or 12 beers (4 three paks) for .... 16^{95} Per Mo + S&H

Perfect for Father's Day!
Giftpaks also available

1•800•5•SEND•ALE
1-800-573-6325

Void where prohibited.
Participants must be 21 or older.

As Seen On
60 MINUTES • 20/20

LOSE WEIGHT & KEEP IT OFF

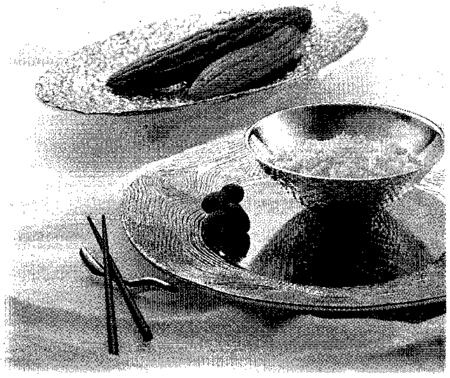
If you were unable to lose weight before...
it may not be your fault!
IT MAY BE A CHEMICAL IMBALANCE.

Serotonin is a powerful brain chemical that affects fullness and obsessive behaviors. The higher your serotonin level the less food you desire or crave.

With the combined use of two medications, we can raise your serotonin level and also boost your metabolism.
(TIMES MAGAZINE, January 16, 1995)

"What the drugs do is take away the thinking about food."
(WASHINGTON POST, December 6, 1994, Dr. Michael Weintraub, FDA)

PATRICK MOORE, MD
17 EAST 76 STREET NYC 212.717.4800



Try it before you buy it: The Indochine collection of sand-cast Mexican aluminum serveware for Mariposa at the Brodean stores.

all areas of this airy, antiques-filled shop, which carries the most complete list of exclusive lines in the city, including Hermès, Buccellati, and Puiforcat. Custom-made table linens, china, crystal, flatware, and French copper cookware tantalize in a wide range of styles and colors. Brodean also offers "The Preferred Card." Some of its perks include free shipping and a gift certificate.

Everything any bride's heart could desire can be found at **Goldmans Treasures** (655 Sixth Avenue at 20th Street, 212-924-4900). The store represents the major manufacturers of tabletop and decorative accessories. "Shopping here is an adventure," says general manager Hansi Braudy. "We travel the world seeking out the greatest treasures and then offer them at unbeatable prices." She points to the new collection of Mario Buatta table and floor lamps for those looking to register for something special, as well

KEVIN REARDON PHOTOGRAPHY

Clowning around: Felissimo's handcrafted silver Empire shakers with agate "buttons."

Medley of Bopla! Eye-catching Swedish dinnerware available at Goldmans Treasures.

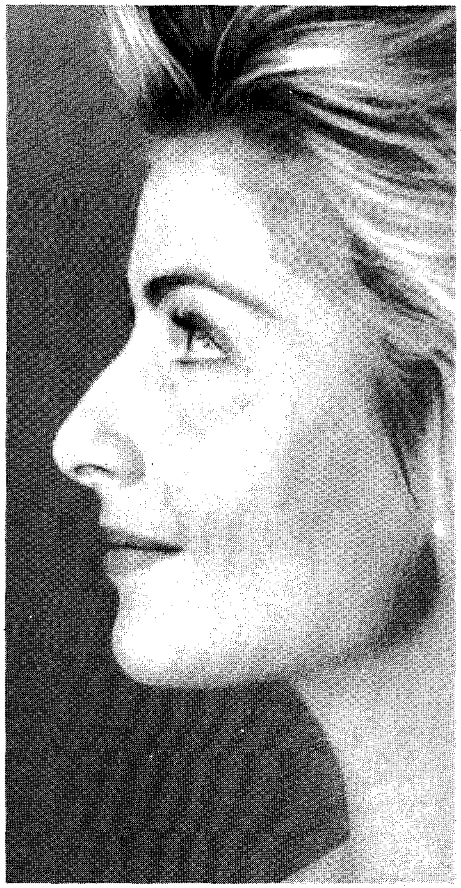
as an amazing panoply of framed mirrors. Vases made of ceramics, colored and art glass, and porcelain are always useful gifts.

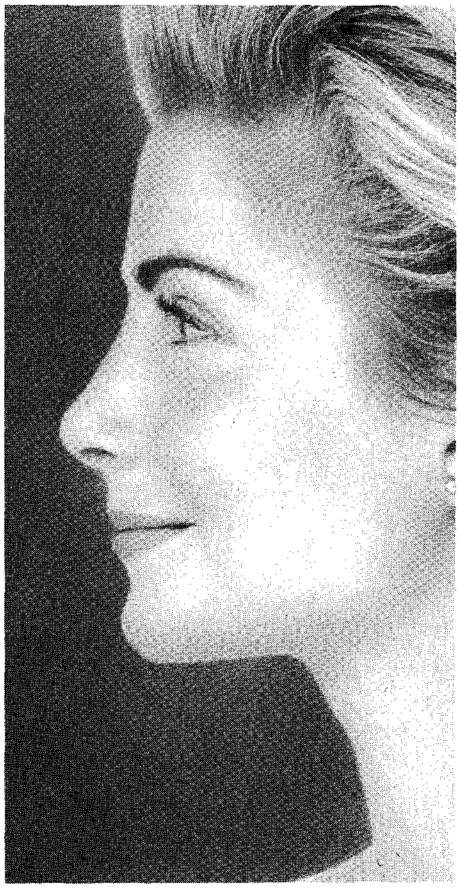
With five floors of furnishings and decorative accessories, the experts at **Foremost Furniture** (8 West 30th Street at Fifth Avenue, 212-889-6347) can help a couple furnish an apartment in an afternoon. Each floor is devoted to a different specialty, including leather, contemporary furniture, country home and office, accessories, and Century furniture. A staff of designers is available free of charge and there are discounts on higher-end merchandise. Foremost has an extensive collection of beds and bedding on display, including the the best of the Dial-A-Mattress line. The store prides itself on catering to the needs of Manhattan apartment dwellers with furniture that's scaled down to work in smaller spaces.

When couples sign up with the Bridal Registry, they receive a home planning kit and the ability to accrue "Honeymoon Miles" with American Airlines for all purchases. They also receive a gift, and their first purchase is discounted 50 percent.

One gift that goes on giving—and wins for originality—is **Ale in the Mail** (800-573-6325), a monthly selection of eight to twelve hand-crafted beers of four varieties chosen from microbreweries across the United States. A gift membership to this "club" includes a newsletter and magazine. One-time gift packs are also available.

Before. Happily Ever After.





Unretouched photograph taken two weeks after surgery.

Once upon a time there was a young lady who had a small problem.

She didn't like her nose. She felt that it kept her from looking and feeling her best. And that bothered her. For years. And years. Until one day she decided to do something about it. So she called New York Plastic Surgery Center for a free consultation.

Call 212.861.4100 Today To Schedule A Free Consultation Or Receive Our Free Information Booklet.

Everything You Always Wanted To Know About Plastic Surgery

The plastic surgery procedure she had waited years for took less than an hour. She was home in her own bed the same night. And the result will last a lifetime. Just another story with a happy ending. Except, for this young lady it was really more like a happy beginning.

The New York Plastic Surgery Center

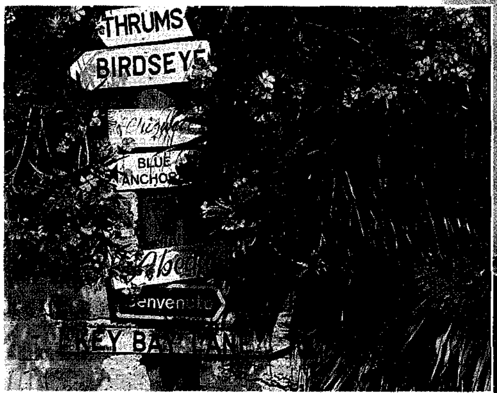
800 Fifth Avenue, New York, NY 10021
212.861.4100

© 1992 Schell/Mullaney Health Care Marketing, Inc.

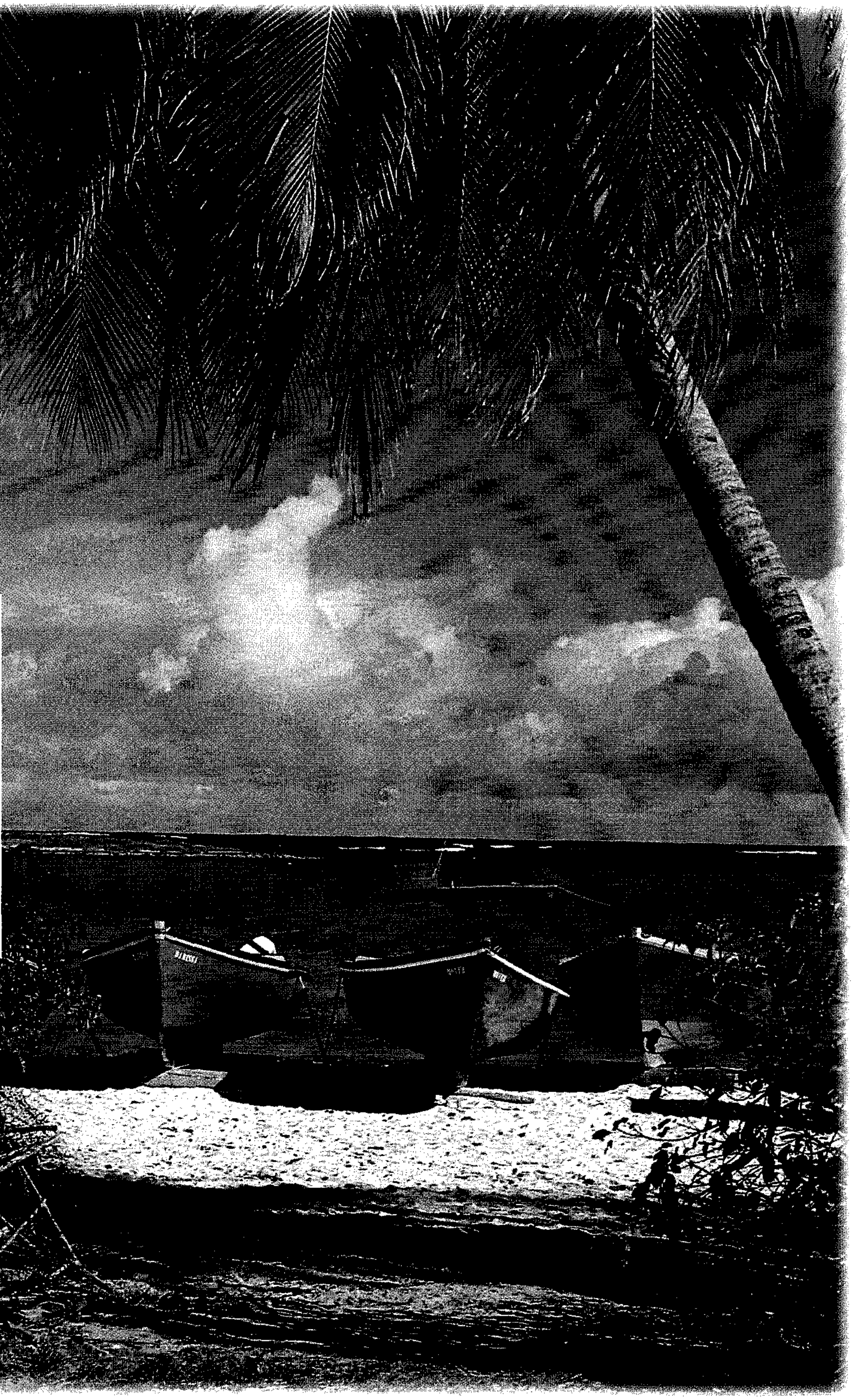
LEAVE YOUR Cares Behind

Can't decide whether you want down time to relax after the festivities (and the months of preparation that preceded them) or a heady adventure to start your life together on a high note? No problem. Exotic locales that offer both possibilities are the answer.

Although the small island of **Aruba** measures only twenty miles by six miles, it offers an uncommonly wide range of activities, including all water sports, golf, tennis, horseback riding and



CROSSROADS SIGN: BERMUDA DEPARTMENT OF TOURISM, ARUBA SEASCAPE/FPG



(above) All points south: Street names are Bermudian for paradise; (right) Less than five hours to the warm, welcoming land of the divi divi and Aruba.

Perfect

wherever the day
takes you

With welcoming people and lovely weather the year round, Aruba is ideal at first sight. And it gets even better the more you explore, with all sorts of interesting shops, fine restaurants, exciting casinos and a wide variety of land and water sports. You can pack your vacation with a whole list of activities—just don't forget to include a day or two at the beach.

ARUBA

For more information, call your travel agent or 1-800-TO-ARUBA.

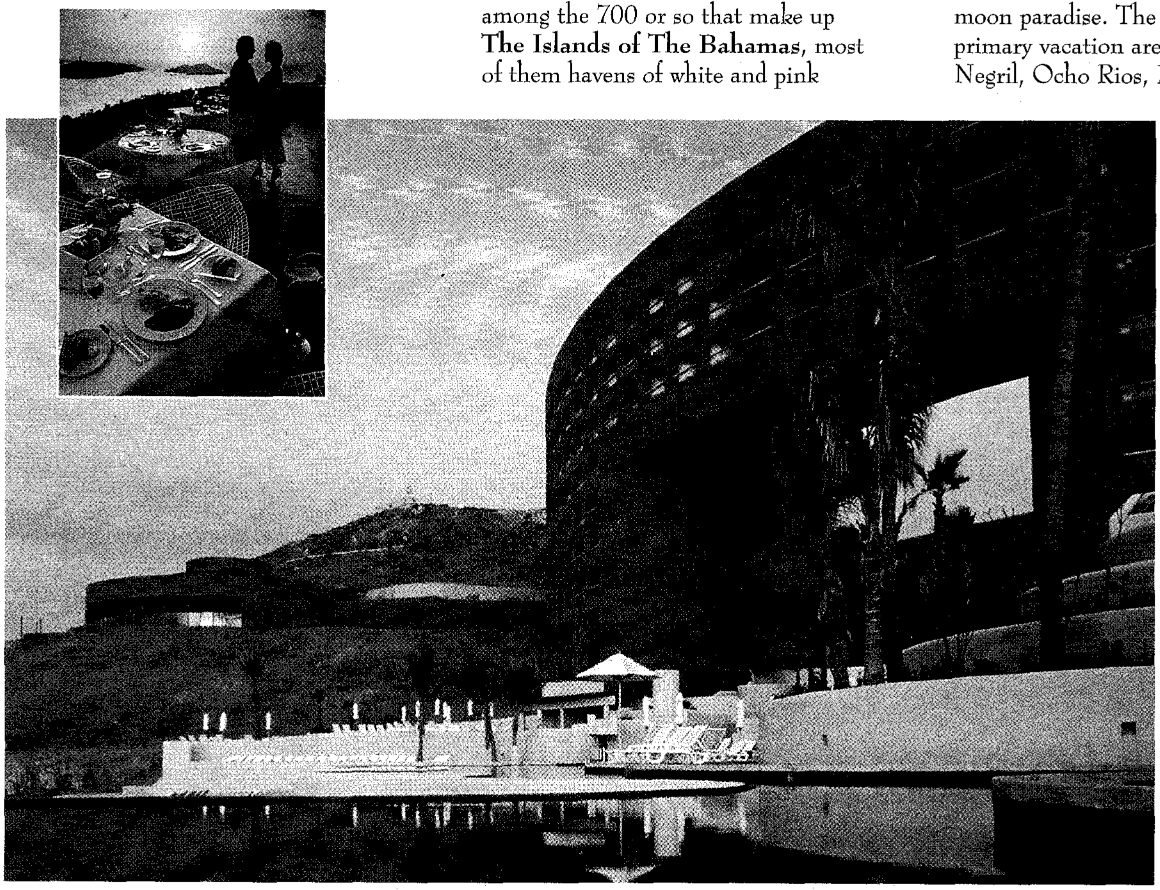
http://www.interknowledge.com/aruba/ E-mail address: atanj@ix.netcom.com © 1996 Aruba Tourism Authority

Charming inns dot Jamaica, idyllic havens for honeymooners.

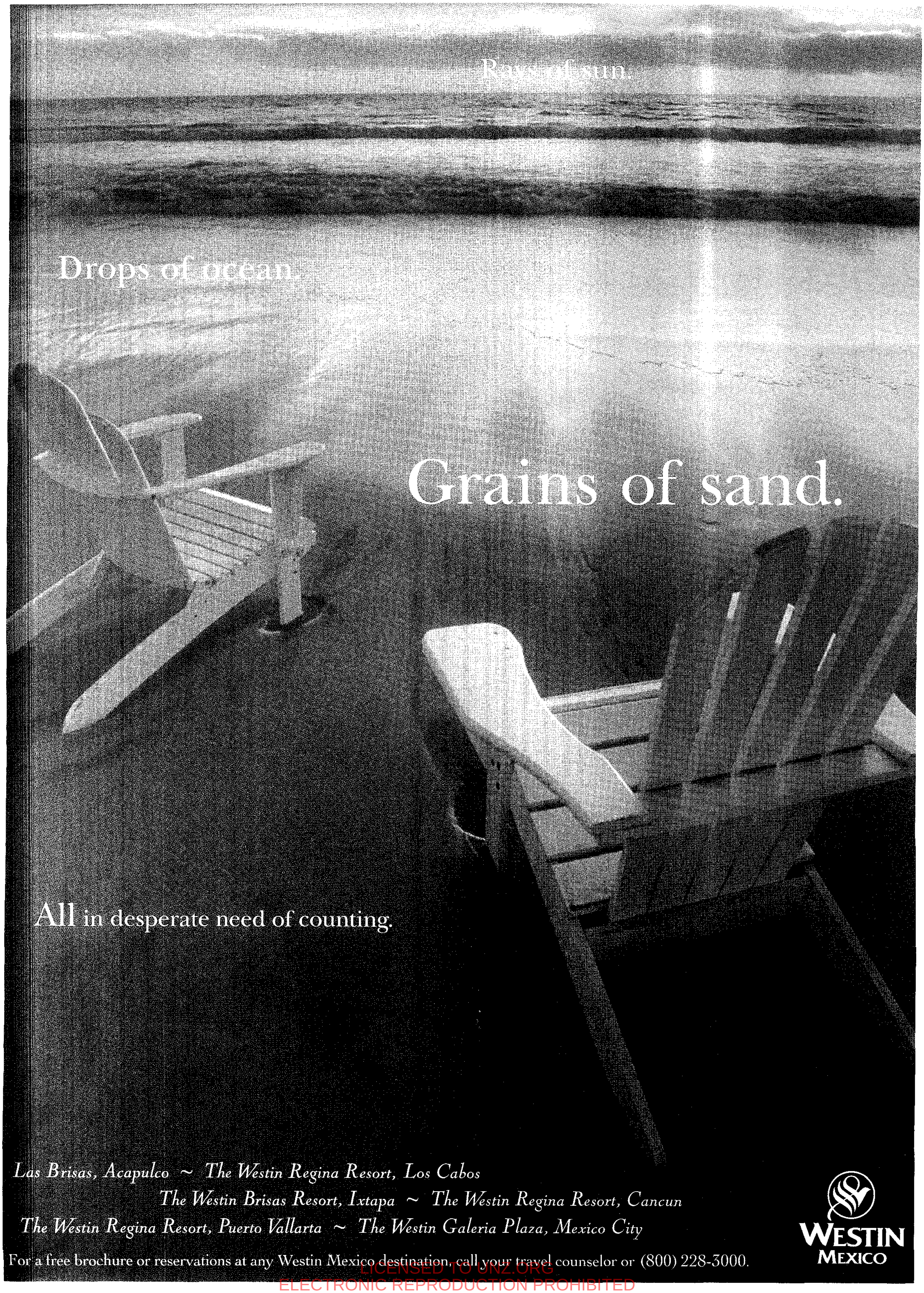
mountain biking, in addition to simply lazing on a stretch of dazzling white sand, occasionally dipping your toes in turquoise water. The climate is welcoming—soaring temperatures offset by cooling trade winds—the islanders hospitable, the hotels luxurious, and the food an eclectic and delicious mix of cooking styles. Toss in marvelous shopping and you have a destination with something for virtually every honeymooner. Located in the heart of the Caribbean, just 15 miles off the coast of Venezuela, Aruba can be reached in only four and a half hours from Manhattan. **For detailed information, call the Aruba Tourism Authority at 800-TO-ARUBA.**

There's an island for every desire among the 700 or so that make up **The Islands of The Bahamas**, most of them havens of white and pink beaches, lush tropical landscapes, velvety turquoise waters, and year-round sunshine. Couples are not only honeymooning at one or more of the islands, but even holding their wedding ceremonies offshore through a program called People-to-People, offered by the Ministry of Tourism. Although most islands have superb sports facilities, Nassau, Paradise Island, and Grand Bahama Island also are renowned for shopping, casinos, and an exhilarating nightlife. The string of Out Islands, including Bimini, Eleuthera, and The Abacos, offer more secluded beaches and serene pleasures. **For more information, call the Bahamas Tourist Center at 800-4-BAHAMA.**

With over 100 miles of coastline, Caribbean blue seas, lush foliage, multihued sunsets, mountains nearly 7,500 feet tall, and marvelous resorts catering exclusively to couples, **Jamaica** is considered by many to be a honeymoon paradise. The island's six primary vacation areas—Montego Bay, Negril, Ocho Rios, Port Antonio, Mandeville, and Kingston—offer a wealth of activities, including championship golf courses, horseback riding, parasailing, tennis, and waterskiing.

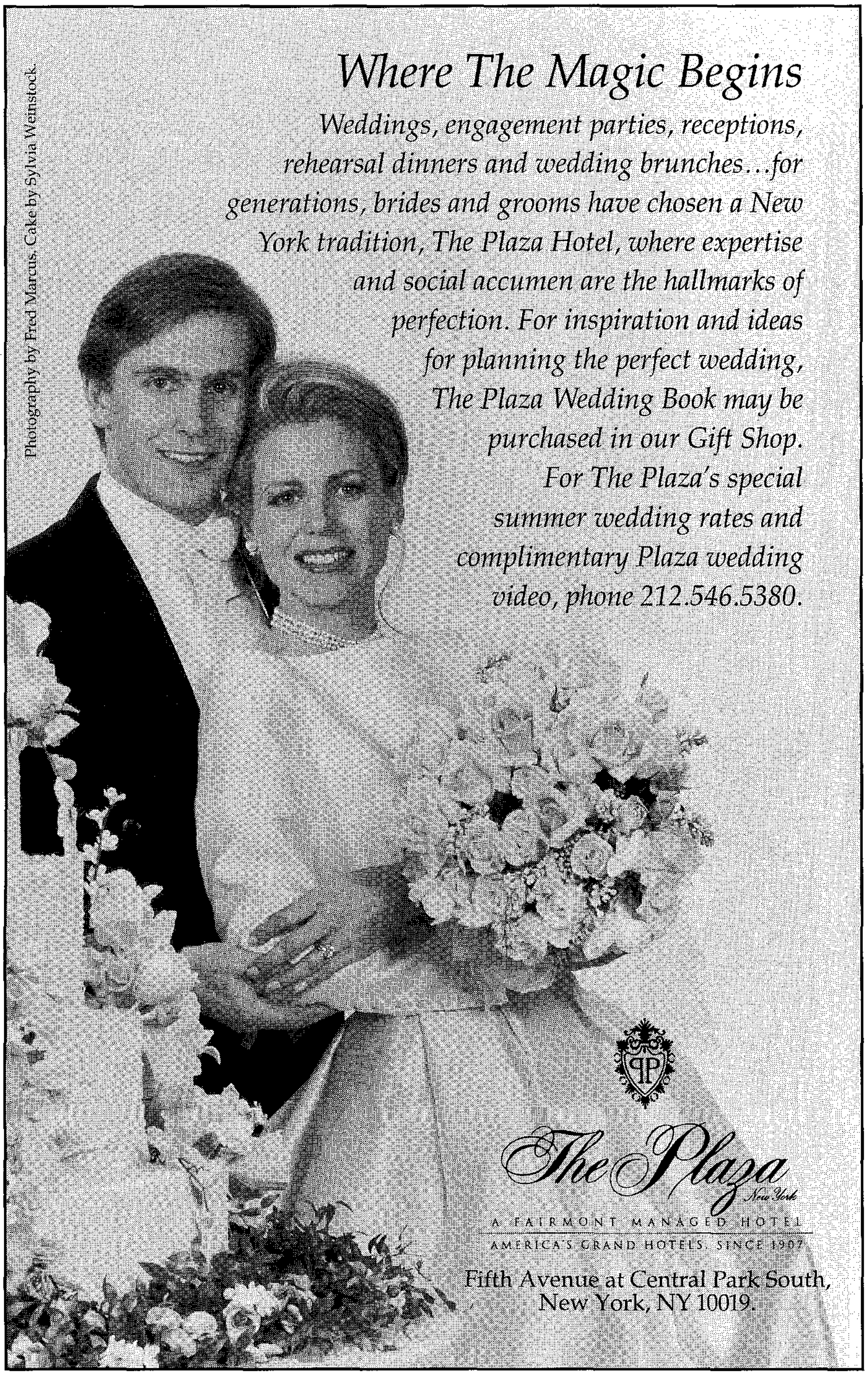


Westin has an astonishing array of romantic resort escapes in Mexico including (left) Los Cabos and (inset) the Las Brisas resort in Acapulco.


Rays of sun.
Drops of ocean.
Grains of sand.
All in desperate need of counting.
WESTIN
MEXICO

Las Brisas, Acapulco ~ The Westin Regina Resort, Los Cabos
The Westin Brisas Resort, Ixtapa ~ The Westin Regina Resort, Cancun
The Westin Regina Resort, Puerto Vallarta ~ The Westin Galeria Plaza, Mexico City

For a free brochure or reservations at any Westin Mexico destination, call your travel counselor or (800) 228-3000.



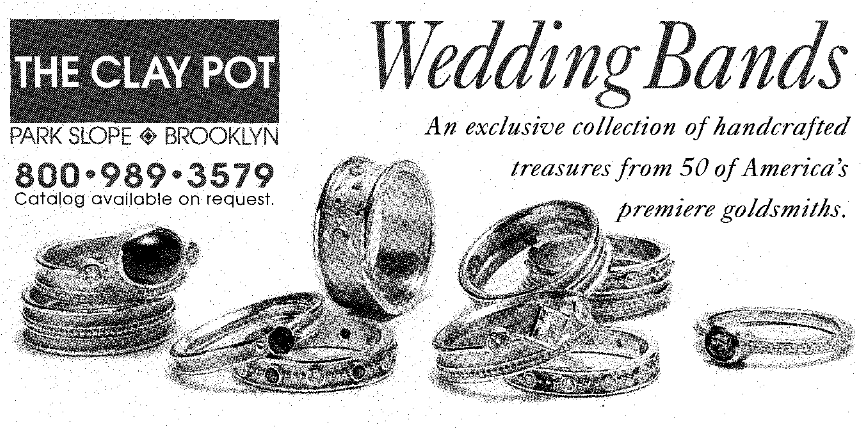
Photography by Fred Marcus. Cake by Sylvia Weinstock.

Where The Magic Begins

Weddings, engagement parties, receptions, rehearsal dinners and wedding brunches...for generations, brides and grooms have chosen a New York tradition, The Plaza Hotel, where expertise and social accumen are the hallmarks of perfection. For inspiration and ideas for planning the perfect wedding, The Plaza Wedding Book may be purchased in our Gift Shop. For The Plaza's special summer wedding rates and complimentary Plaza wedding video, phone 212.546.5380.

The Plaza
New York
A FAIRMONT MANAGED HOTEL
AMERICA'S GRAND HOTELS. SINCE 1907

Fifth Avenue at Central Park South,
New York, NY 10019.



THE CLAY POT
PARK SLOPE ◆ BROOKLYN
800•989•3579
Catalog available on request.

Wedding Bands

An exclusive collection of handcrafted treasures from 50 of America's premiere goldsmiths.

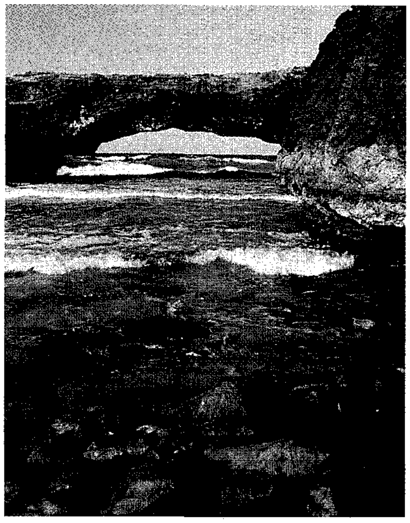
A beach bar, Bahamian-style, at Paradise Island's exotic Atlantis resort.

Offshore, there's natural reefs with sensational diving. Charming inns, luxury villas, and all-inclusive hotels dot the island. Many of them, like Ciboney in Ocho Rios, host both the ceremony and honeymoon. The ceremony is often performed outdoors on the verdant lawns of this resort, with a cocktail reception on the porch of the Great House, while the honeymoon takes place in one of several private villas, each with its own Jacuzzi and swimming pool. **For more information on honeymoons in Jamaica, call the Jamaica Tourist Board at 800-233-4582.**

So close, yet so tantalizingly different, **Mexico** is a land of astonishing contrasts and romantic honeymoon escapes including Acapulco, Cancún, Ixtapa, Los Cabos, Puerto Vallarta, and Mexico City. Acapulco's Las Brisas resort is built into 110 acres of steep hillside along the eastern edge of Santa Lucia Bay and features lavish bungalows with private swimming pools. If you dream of a resort directly on the sea, The Westin Brisas Resort in Ixtapa, has the sun, sea, and stars, too. You can watch the sun set into the water while swinging in a hammock on your private patio. The Westin Regina Resort in Los Cabos, at the tip of the Baja Peninsula commands spectacular views of the Sea of Cortés. A range of outdoor sports and visits to nearby historic locales are available at all of the Westin hotels. **For more information, call 800-228-3000.**

With its dramatic sunsets over azure waters, vivid flowers punctuating velvety green vegetation, balmy climate, and glorious beaches, **Hawaii** has long been considered one of the world's most romantic destinations. The island of Oahu in particular, featuring the renowned Halekulani resort on Waikiki Beach has long been a magnet for the rich and famous. This oasis of luxury—its name means "house befitting heaven"—offers lavish accommodations, including a gym and a range of guest programs, breathtaking views, personalized service, and marvelous cuisine. Steps away from Honolulu's finest shopping area, this sybaritic haven is as ideal for honeymooners who simply want to loll and stroll, as for those who love action. **For more information on the Halekulani, call 800-367-2343.**

Only two hours by plane from New York, an equally idyllic destination for honeymooners is Bermuda. This is due perhaps to its combination of pink sand beaches, landscaped countryside, marvelous tennis and golf facilities, British hospitality, and wealth of charming inns and hotels. A favored spot on Bermuda's south shore is the family-owned **White Sands** in Paget, a cluster of captivating cottages and a grand main house perched on a bluff overlooking turquoise waters, only minutes by moped from the island's picturesque capital of Hamilton. The White Sands offers as much privacy as a couple wishes—or as much conviviality. Evenings can be spent mingling with other guests, having cocktails at the pub, followed by dinner at the Captain's Table restaurant, renowned for its personable service. The hotel can arrange all activities, including golf, tennis, and moped rentals. **For more information at the White Sands, call 800-548-0547.**


ARUBA TOURISM AUTHORITY

A natural bridge formation along the Aruban coastline.

You Chose Your Love With Care...

Your wedding reception will reflect as much love and care when you host it in the all new Empire Hotel Ballroom. Let our catering experts show you why "Happily Ever After" starts here. Reasonable wedding packages available. Call our catering office at (212) 265-7400.

Radisson. Empire Hotel
63rd & Broadway, New York, NY 10023
THE PLACE TO BE.

DINING Á LA PENINSULA

Business Lunch, $32.00
12:00 noon to 2:30 pm

Pre-Theatre, $34.00 until 7:15 pm
Live Piano Music

Sunday Buffet Brunch, $40.00
11:30 am to 2:30 pm

Adrienne

THE PENINSULA
NEW YORK

For reservations please call • 212 903-3918 • 700 Fifth Avenue at 55th Street

EXTRAORDINARY ROMANCE

As the quartet plays, you proceed under the soft light of Tiffany Glass chandeliers. On center stage, you exchange precious vows before 250 guests. And after a lavish meal, you drink to a toast delivered from the Queen's box. It's the most romantic day of your life in the most magnificent setting in Manhattan. The Hudson Theatre at Millennium Broadway. A beautifully restored 1903 landmark with turn-of-the-century glamour and the technical capabilities of a Hollywood studio. A magical space where your every wedding-day dream comes to memorable life.

HUDSON THEATRE

MILLENNIUM
BROADWAY · NEW YORK

A MEMBER OF THE CDL HOTELS GROUP

145 West 44th Street
New York New York 10036
Telephone 212 768 4400
Facsimile 212 789 7698

DIRECTORY

Trompe l'oeil murals, a domed ceiling, a stage, and two-tiered seating make Tatou's main dining room a standout ceremony and reception location.

RESTAURANTS, CATERERS & REFERRAL SERVICES

ARTEPASTA

81 Greenwich Avenue at Bank Street
212-229-0234
106 West 73rd Street
212-501-7014

Whether you want to celebrate uptown or downtown, Artepasta, known for its artful Italian cuisine, offers the ideal venue. The sleek and contemporary version uptown, housed in two attached brownstones, offers an atrium wing suitable for a ceremony or small dinner. In addition, there's a spacious dining room with a fireplace. The entire restaurant can accommodate dining and dancing for 200 people. In a landmark building downtown, two newly renovated, wood-paneled private rooms are set apart from the main dining room. Each features a bar; one has a dance floor with a stage for performers. **Capacity:** 250 (200 sitdown). **Per person:** From $30. **Contact:** Vittorio Scarpa (uptown); Pete Botti or Joe Malta (downtown).

THE BOATHOUSE

Central Park, Fifth Avenue entrance
East 72nd Street and Park Drive North
212-517-2233

A calm, verdant oasis in the center of a bustling, skyscraper-studded metropolis, the Boathouse captures all charming contradictions of the city. Perhaps that's why this spot has become a favorite for weddings of all sizes. And where else in the middle of Manhattan can guests pull up in a trolley (provided at no charge), or a bride toss her bouquet from a gondola ($150 per hour, including gondolier) floating on a picture-perfect lake? The Dockside Dining Room is ideal for smaller parties from 30 to 80 guests, while the glass-enclosed Garden Pavilion can accommodate 80 to 250 guests with dancing and full seating. The airy Boathouse Cafe is ideal for larger parties, and can be rented in portions depending upon the size of your party. **Capacity:** 1,500 (500 sit-down). **Per person:** From $100. **Contacts:** Steve Barton, Bari Green, (212) 988-0575.

THE JAMES BURDEN and THE OTTO KAHN MANSIONS

1-7 East 91st Street
212-722-4745

One of the finest Beaux-Arts buildings in Manhattan, the Burden Mansion reflects the regal beauty of the Belle Epoque era. The building's sweeping two-story spiral staircase, and stained-glass skylight add drama to every event, and its ballroom accommodates 110 to 150. The newly renovated Otto Kahn Mansion is also available for cocktail parties and wedding receptions. This Italian Renaissance landmark, with its unique outdoor courtyard and terrace overlooking Central Park, offers a number of beautifully appointed rooms. An L-shaped second-floor foyer with a carved stone fireplace and an ornate coffered ceiling looks onto the courtyard. Together the spaces can accommodate from 50 to 200. **Cost:** James Burden Mansion: $3,500-$5,500; Otto Kahn Mansion: $2,800 (for eight hours, can also be rented by the hour). **Contact:** Cathy McCarthy.

A James Burden Mansion reception room is resplendent with an ornate gilded fireplace, floor-to-ceiling windows, and a Steinway.

You
Were
Promised
The
Moon
So
Celebrate
A little
Closer
To it.

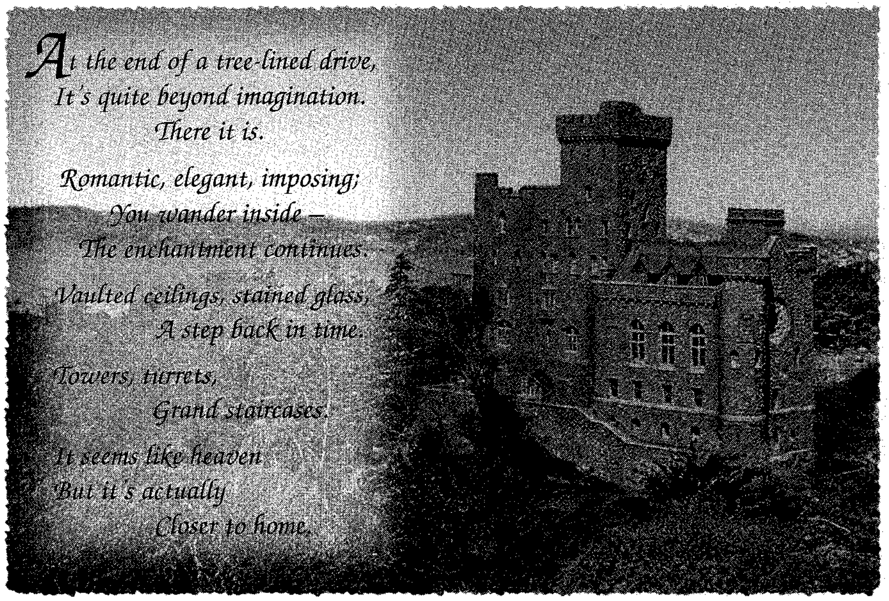
Dance
with stars
as
your
backdrop
amongst a
skyline of
dreams.

Feel the
Hyatt touch.

U.N. PLAZA
NEW YORK™
A PARK HYATT HOTEL

Above it all.

A PARK HYATT HOTEL, 44TH STREET AT FIRST AVENUE, NEW YORK, NY.
CALL OUR CATERING DIRECTOR 212 702-5004



At the end of a tree-lined drive,
It's quite beyond imagination.
There it is.

Romantic, elegant, imposing;
You wander inside –
The enchantment continues.

Vaulted ceilings, stained glass,
A step back in time.

Towers, turrets,
Grand staircases.

It seems like heaven
But it's actually
Closer to home.

Never before has there been a place so unique and romantic. The Castle at Tarrytown will meet your every whim and expectation of an ideal wedding. Norman architecture and regal accommodations, are just the beginning. Incomparable ambiance and European standards make The Castle the quintessential setting for your wedding.

The CASTLE AT TARRYTOWN

The Castle At Tarrytown • 400 Benedict Avenue, Tarrytown, New York 10591
tel: 914.631.1980 • fax: 914.631.4612

TAVERN ON THE GREEN

Gardens
Lights
Dazzle
FANTASY!

*"Chef
Patrick Clark
has ignited a
revolution
in the kitchen...
a chorus of flavor"*

- GAEL GREENE -

Call Melissa Rubin
to fulfill your
wedding fantasies.
(212) 873-2466

Tavern on the Green
Central Park
at West 67th Street
New York, N.Y.

Everything but the tux: Fountainhead experts can custom-design the event including invitations, flowers, music, and photography.

CENTURY CAFE
132 West 43rd Street
212-398-1988

Those who see the similarity between a wedding and a theatrical event will feel right at home at the Century Cafe. The former site of Century Studios (which became 20th-Century Studios), this airy, multilevel restaurant embraced its theatrical heritage by using stage lighting and a neon sign over the bar from one of the original Loew's movie houses. Chef Stephen Meyers has received critical acclaim for his American Continental cuisine, and the restaurant has been singled out by the *Wine Spectator* for having one of the best wine lists in the country. **Capacity:** 220 (sitdown or standing). **Per person:** From $60. **Contact:** Myke Ripellino.

THE EQUITABLE TOWER
787 Seventh Avenue
between 51st and 52nd streets
212-554-2833

Incredible views, outstanding art, and both airy and cozy, antique-filled interiors allow The Equitable Tower to be the ideal location for a range of weddings of different sizes and styles. The sweeping vista from the rooftop Tower Room on the 50th floor includes the New York Harbor, the Statue of Liberty, and the George Washington Bridge, while the room itself features an extraordinary collection of historical portraiture. On the floor below, the more intimate Alexander and Laurel Rooms, perfect for smaller affairs, feature handsome antiques and a wood-burning fireplace. Cuisine is contemporary and Continental. **Capacity:** 360 (250 sitdown). **Per person:** From $100. **Contact:** Tracy Kelly.

THE FOUNTAINHEAD
55 Quaker Ridge Road
New Rochelle, NY
914-235-4400

A five-million dollar renovation has made this luxurious establishment feel more like a private mansion, with its glass-enclosed foyer, soaring glass conservatory with a waterfall and indoor gardens, impressive ballroom, neoclassical lobby with gold leaf and fabric walls and Biedermeier furnishings. An open skylight soars over a nondenominational chapel and altar of white thassos marble with inlaid brass strips. The emphasis here is on creating the custom-designed wedding. The staff can help plan every aspect of the big event, from invitations to transportation including every detail of the ceremony and festivities. The menu is both Continental and eclectic. **Capacity:** 1,000 (600 sitdown). **Per person:** From $75. **Contact:** Gary L. Schneider.

FRESCO by SCOTTO
34 East 52nd Street
212-935-3434

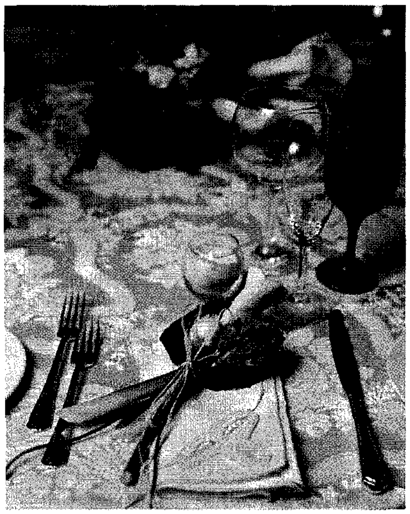
With its warm, welcoming ambience and imaginative Tuscan food, this sleek and contemporary spot owned by the Scotto family (yes, news anchor Rosanna Scotto is one of them) is a marvelous venue for any of the wedding festivities, including the ceremony itself. At a recent wedding, where Mayor Giuliani officiated, one room was set up as a chapel for the ceremony. Then, while guests dined in the front rooms, the back area was transformed with a dance floor and a live band. All menus are flexible and individualized, with dishes created by executive chef Vincent Scotto. A pretty, private room upstairs, ideal for a rehearsal dinner, seats 50. **Capacity:** 200 (150 sitdown). **Per person:** From $165. **Contact:** Marian Scotto.

THE GLAZIER GROUP
212-608-8823

This one-of-a kind event management service was recently launched by noted restaurateurs Penny and Peter Glazier, the originators of the Monkey Bar, Tapika, and Gianni's, as well as Bridgewaters, one of the city's most unique event spaces. The service combines the Glazier's wedding wizardry with their designer spaces and acclaimed chefs. All resources are made available to the about-to-be-wed, and the function is tailored to the specific tastes of the couple. Depending upon the festivities, the group's professional event managers can work with you in developing the entire gala, whether it's at The Private Room at Tapika, the Upstairs at Gianni's, the entire Monkey Bar on a Saturday afternoon, or Bridgewaters—or even another location of your choice. **Contact:** Adam Weiss.

LATTANZI
361 West 46th Street
212-315-0980

This family-owned restaurant in the heart of the Theatre District celebrates Northern Italian and classical Roman cuisine. Elegant and rustic with open hearths and exposed brick walls, Lattanzi specializes in homemade fettucine, veal scallopine with artichokes, and filet of sole baked in olive oil. Customized menus can be prepared for wedding parties. Private rooms are available as well as a summer garden filled with flowers and fountains. **Capacity:**



Soft lighting and warm intimacy distinguish the newly decorated Tuscan Room at the homey, Italian Fresco by Scotto.

THE HEIGHT OF ELEGANCE

The Equitable Tower, with its collection of impeccably appointed spaces and spectacular skyline views, is available for your elegant wedding or other special event.
No other New York City location offers the elegance, atmosphere, and beauty of the Tower's four star locations.

For further details or assistance in planning your wedding, please contact Equitable Special Events 212-554-2833.

THE EQUITABLE TOWER
787 Seventh Avenue
New York, NY 10019

MORAN'S
RESTAURANT

Charming Country Setting in Manhattan

FABULOUS Parties, Weddings and Corporate Events

146 Tenth Avenue
at Nineteenth Street
New York, NY 10011
212.627.3032

At The Sign of the Dove, you don't have to plan your wedding a year in advance...
all you need to do is send the invitations.

"Romantic, decadent, indulged" *New York Magazine*

"The exquisite rooms radiate romance",
"Terrific private parties" *Zagat Survey*

★★★ *The New York Times*

1110 Third Avenue at 65th Street
Call Anne Winter, (212) 861-8080

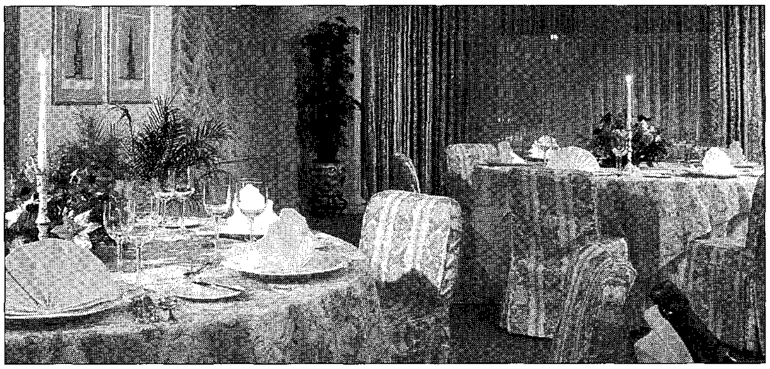
THE SIGN OF The Dove

THE METROPOLITAN

YOUR WEDDING, YOUR WAY
FINE CUISINE, GREAT SERVICE, AND ATTENTION TO DETAIL
WIL MAKE YOUR WEDDING PERFECT

516 671-4444 • 3 GLEN COVE RD, GLEN COVE, N.Y.

More than you've ever dreamed of.
For less than you've ever imagined.



You've dreamed of the perfect setting for your affair. The Upper East Side, of course. A place where elegance isn't ordinary. And exclusiveness is unpretentious. A place where guests have individual menus prepared with the attentiveness of the finest restaurant. And served in an unobtrusive manner. A place that feels a lot more expensive than it really is. A place that's called The Mark.

Contact our Catering Director at 212-744-4300 for an appointment.

THE MARK
NEW YORK
Madison Avenue at East 77th Street, New York. Call 212-744-4300 or 1-800-THE MARK

170 (150 sitdown). **Per person:** From $60. **Contact:** Vittorio Lattanzi.

LAURA BELLE
120 West 43rd Street
212-819-1000

Enter this elegant supper club-styled room and be transported back in time with surroundings that include frescoed walls lit by silk sconces. Cherrywood-adorned barroom walls and stairs on either side of the stage descend into the three-tiered ballroom with banquette seating. A specially constructed Balanchine sprung dance floor can accommodate a dinner party for 275 guests, and receptions up to 800. Chef Robert Oliver creates an eclectic international cuisine featuring specialties such as Thai shrimp sticks with lemongrass and mint. **Capacity:** 800 (275 sitdown). **Per person:** From $125. **Contact:** Joanne O'Connor.

MANHATTAN PENTHOUSE ON FIFTH AVENUE
80 Fifth Avenue at 14th Street
212-627-8838

Located at the intersection of Ladies' Mile and the Greenwich Village Historical District, Manhattan Penthouse has huge, arched, turn-of-the-century windows with 360-degree views that look out on familiar New York sites. The 7,000-square-foot space has high ceilings that create an airy, open atmosphere. Chef Andriani, who taught at the French Culinary Institute, combines international and American influences. **Capacity:** 350 (225 sitdown). **Per person:** From $75. **Contact:** Myra, Cathy, John, or Sam.

THE METROPOLITAN
3 Glen Cove Road
Glen Cove, NY
516-671-4444

Forty-five minutes from midtown on Long Island's North Shore, The Metropolitan is a sophisticated touch of Manhattan. The ballroom features 20-foot ceilings with curving balconies, a grand Palladian entrance, and a patio. The main dining room offers spectacular mahogany-framed mirrors and a glass-enclosed balcony overlooking the dance floor. Menus are custom-designed for each party. **Capacity:** 450 (300 sitdown). **Per person:** From $70. **Contact:** Eileen Long, Lee Koons.

There's a half-dozen tower reception rooms at the interdenominational Riverside Church on the Upper West Side.

MORAN'S RESTAURANT
146 Tenth Avenue at 19th Street
212-627-3030

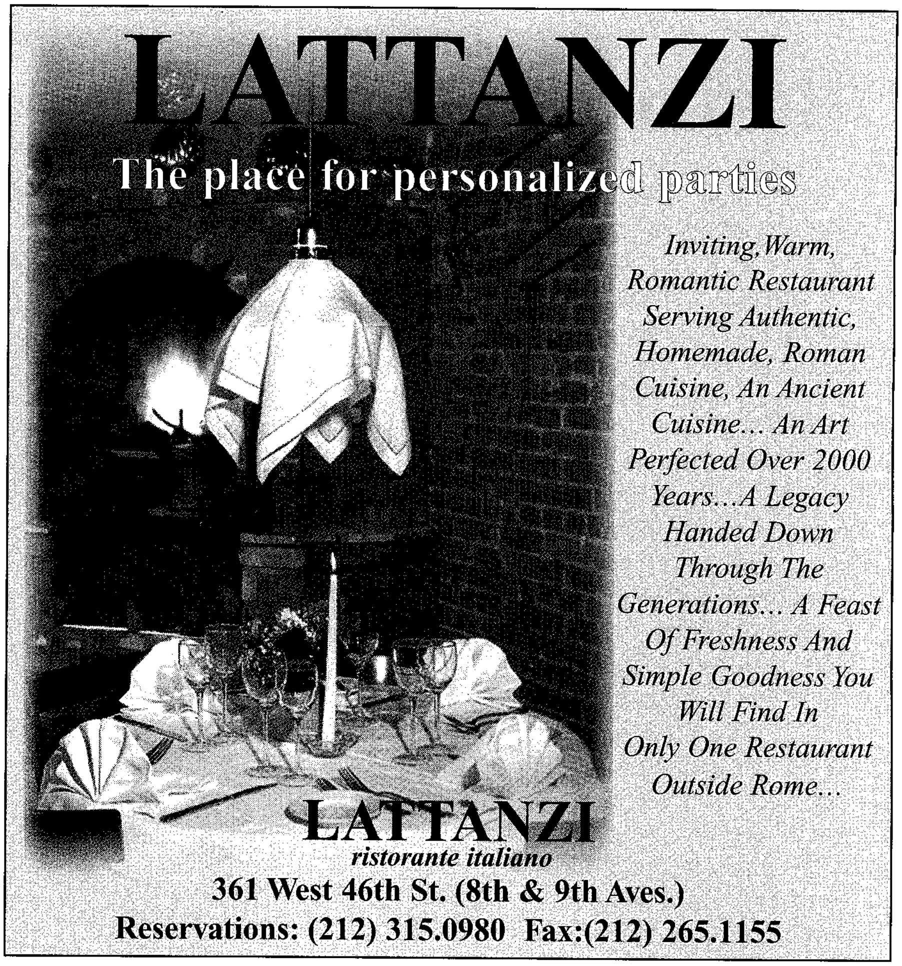
The combination of crackling fireplaces, exposed brick walls, Tiffany lamps and glistening crystal, adds to the warm and congenial atmosphere of this charming Irish restaurant. A traditional American menu is elegantly presented for either a rehearsal dinner, cocktail or buffet reception, or a sitdown dinner. You can bring your own band or deejay to take advantage of this large Chelsea establishment's spacious dance floor. **Capacity:** 250 (170 sitdown). **Per person:** From $65. **Contact:** Tom Murphy.

PAINT THE TOWN RED, INC.
212-677-3173

The location-finding and vendor referral services of this special events company will simplify your search for the idyllic wedding. Its large database includes private clubs, mansions, lofts, museums, penthouses, landmark spaces and more, all of which can be sorted by room capacity, style, décor, view, geographic zone, and other preferences. Event lighting and staging companies, chair and tent rental firms, valet parking facilities, bands, and florists, are among its list of vendors. Complete event planning and coordination are also available for a fee.

REMI
145 West 53rd Street
212-757-7610

Remi combines the rich traditions of Venetian cuisine and elegant and romantic design and architecture in a striking and stylish way. Parties of all sizes can be accommodated in the main dining room, which features fly-



LATTANZI
The place for personalized parties

Inviting, Warm, Romantic Restaurant Serving Authentic, Homemade, Roman Cuisine, An Ancient Cuisine... An Art Perfected Over 2000 Years...A Legacy Handed Down Through The Generations... A Feast Of Freshness And Simple Goodness You Will Find In Only One Restaurant Outside Rome...

LATTANZI
ristorante italiano
361 West 46th St. (8th & 9th Aves.)
Reservations: (212) 315.0980 Fax:(212) 265.1155

Laura Belle

A moment you will always remember in a room you will never forget.

Laura Belle
120 West 43rd Street
819-1000

The GREAT OUTDOORS is now OPEN FOR DINNER!
Serving Lunch, Dinner and Weekend Brunch

Weekdays: 11.30am-10:00pm
Weekends: 11:00am-10:00pm
Live Jazz - Weeknights

Private Parties Year Round

BOATHOUSE CAFE
RESTAURANT

Inside Central Park
at East 72ndSt
and Park Drive North
(212) 517-2233

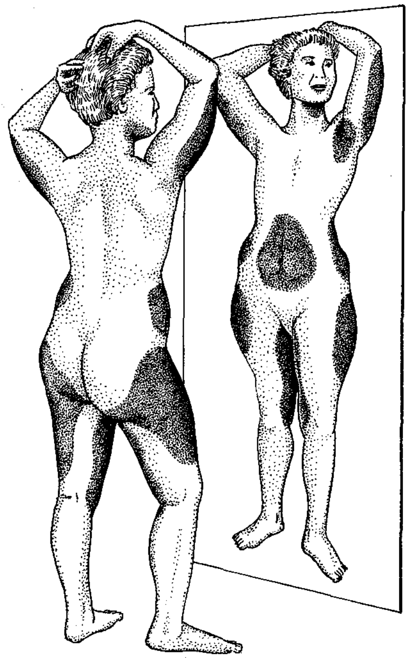
Reshaping your image.

Are you dissatisfied with the appearance of certain areas of your body? If dieting and exercise aren't giving you results, it may be possible to have the body you want with liposuction.

Liposuction is a procedure in which a specially designed instrument is inserted through a small incision into the fat layer. Suction is applied and the excess fat is removed.

This surgery is an option for men or women of relatively normal body build and weight. It is not a cure for obesity, nor will it improve a cellulite problem. But liposuction can be quite effective in improving the shape of someone with disproportionately large hips, buttocks, thighs, or a protruding abdomen, along with many other problem areas. It can even remove unwanted fullness in the face or neck.

If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule a complimentary consultation.



Shaded areas show where it is possible to use liposuction to improve the shape of your body.

James J. Reardon MD
737 Park Avenue
New York, NY 10021

James J. Reardon M.D.

kenza HAIR origins

AS SEEN ON TV

Genex Matrix™ & Phoenix Matrix™ are so light and natural that they are completely undetectable.

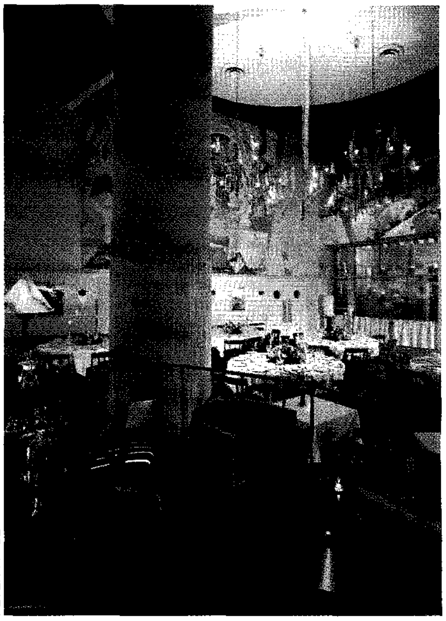
We have perfected a unique non-surgical system that does not damage or inhibit the growth of your own hair.

Through a combination of the finest human hair and your own, you can achieve any level of change. Subtle or dramatic.

Feel your confidence GROW

We provide a private, sensitive environment to meet any special needs. For a complimentary, private consultation or brochure:

212.888.2963
800.435.4247 EXT 11
41 EAST 60TH STREET
PARK & MADISON



PETER PAIGE

The Remi restaurant's stylish Rialto Room.

ing buttress archways, Brazilian cherrywood floors, nautical-striped banquettes, and Venetian glass chandeliers, or the glass-roofed Atrium Garden, the spectacular Rialto Room, or the intimate Chef's Table. Francesco Antonucci, chef and co-proprietor, offers inspired interpretations of classic Venetian dishes. **Capacity:** 800 (550 sitdown). **Per person:** From $65. **Contact:** Tammy Ann Meltzer.

THE SIGN OF THE DOVE
1110 Third Avenue at 65th Street
212-861-8080

Set in three townhouses, private rooms are open and airy with skylights, floor-to-ceiling windows, a fireplace, Oriental rugs, a baby grand piano, and dance floor. Striking floral designs are created by Sign of the Dove's in-house florist. The luscious bread is from its bakery, Ecce Panis, and is legendary. Villeroy & Boch china with silver and crystal place settings make this an elegant space for a special event. **Capacity:** Entire restaurant 350 (150 sitdown); private rooms 150 (60 sitdown) **Per person:** From $90. **Contact:** Anne Winter.

TATOU
151 East 50th Street
212-753-1144

Originally built as a small opera house in the twenties, this chic address was home to a legendary speakeasy during the days of prohibition. In the thirties and forties, it became one of the city's premier supper clubs. Now restored to its former opulence, complete with the original chandelier, Tatou continues its legacy of elegance. Executive chef Michel Bourdeaux prepares exquisite, robust, and traditional French cuisine. Adjacent to The Kimberly Suite Hotel, the restaurant is also close to several churches and synagogues. **Capacity:** 300 (220 sitdown). **Per person:** From $80. **Contact:** Allison Hertz.

TAVERN ON THE GREEN
Central Park West at 67th Street
212-873-4111

One-thousand colorful outdoor lanterns envelop wedding guests in a romantic glow from the moment they arrive at this landmark nestled just inside the border of Central Park. Six different rooms, each with its own character and décor, can be used for both the wedding and reception, accommodating from 20 to 1,500 guests. Celebrity chef Patrick Clark has developed a whole new cuisine—contemporary American spiked with culinary accents from around the world. For those who relish less formal affairs, a five-foot barbeque grill has just been added to the tavern's spacious gardens. **Capacity:** 1,500 (1,000 sitdown). **Per person:** From $100. **Contact:** Melissa Rubin, 212-873-2466.

THE UPPER CRUST
91 Horatio Street
212-691-4570

A full service catering and event company that will travel to the location of your choice, The Upper Crust also operates '91,' an open, airy, party space accented with barrel-vaulted brick arches. Twelve-foot ceilings and a flexible lighting grid make this space adaptable to a plethora of decorating ideas. White oak floors throughout accommodate ample room for dancing. Parking is available directly across the street. **Capacity:** 150 (80 sitdown). **Per person:** From $42. **Contact:** Hafina Allen.

WATER CLUB
East River at 30th Street
212-683-3333

Three private rooms with panoramic views of the East River are available for wedding ceremonies and receptions at

BE FASHIONABLY EARLY
$19.96
Pre-Theater Menu

Chef Michel Bourdeaux
5:30 to 7:00 Accompanied by Live Jazz
TATOU
An elegant setting for your next wedding, corporate or social event.
151 East 50th Street, New York City
(212) 753-1144
AMERICAN EXPRESS ®

Rae Michaels Ltd.

A full service private studio devoted exclusively to fine custom stationery.

Specializing in unique invitations for all facets of your wedding.

Engraved or Thermographed Wedding, Rehearsal Dinner, Bridal Shower, Luncheon, Tea Invitations and more.

Computerized Calligraphy using fountain pen and ink.

521 Madison Ave, 6th Floor
New York City 10022

(212) 688-2256
Appointments recommended

Why a wedding at The Riverside Church is twice blest.

1. The Ceremony. Takes place in the breathtaking Great Nave (or in a private chapel) of one of the world's most famous churches.

2. The Reception. Takes place in one of our elegant Tower reception facilities with accommodations for all your guests.

Call 212-870-6802

The Riverside Church
490 Riverside Drive, New York City

"LOVE is
the only GAME
that's not called
on account of
DARKNESS
—M. HIRSCHFIEL

this romantic waterfront location. Outdoor terraces add to the elegant, yacht club-style charm; wood-burning fireplaces flicker in the chillier climes. The regional American cuisine can be custom-tailored to suit individual tastes. Every effort is made to accommodate the wedding party on this very auspicious occasion. **Capacity:** 200. **Per person:** From $85. **Contact:** Andrew Kovar, 212-545-1155.

WORLD YACHT
Pier 81
West 41st Street and the Hudson River
212-630-8800

From its beginnings as a small charter company in 1969, World Yacht has become the largest luxury dining, sightseeing, and entertainment site afloat in New York harbor. Five world-class yachts—*Cabaret*, *Duchess*, *Empress*, *Princess*, and *Riveranda*—comprise its fleet. Each vessel has either two or three decks, a spacious area for dancing, marble bathrooms, and air-conditioning and heating for year-round cruising. Yachts depart from New York or New Jersey, and the wedding ceremony can be held at sea. **Capacity:** 50-400. **Per person:** From $75 (charter fees extra). **Contact:** Jo Ann Falco.

HOTELS

THE CASTLE AT TARRYTOWN
400 Benedict Avenue
Tarrytown, NY
914-631-1980

One of the oldest historic landmarks in the Tappan Zee area, just 25 miles north of Manhattan, the Norman-style castle is perched on ten hilltop acres overlooking the Hudson River. Built at the turn of the century and renovated into a luxurious inn,

DREAMS BEGIN HERE.
Photo by Noel Allum

On an elegant Carnegie Hill Street, once described as "the noblest perspective in Manhattan," stands a palatial residence where such honored guests as Giacomo Puccini and Mark Twain were entertained at the turn of the century. Today, its Beaux Arts reception room, banquet hall and ballroom are the setting for many of New York's most elegant and memorable weddings.

THE JAMES BURDEN MANSION
1-7 East 91st Street, off Fifth Avenue, New York, NY 10128 212-722-4745 Fax 212-996-1784

artepasta

81 Greenwich Avenue
(212)229-0234

106 West 73rd Street
(212)501-7014

"Artepasta means exactly what you think- the art of pasta."
-NY Magazine, August 1992

"You don't get this crowded without being good or cheap."
Zagat's

"A great place for large parties or an intimate twosome"
Marcellino's Restaurant Report '96

Private Party Rooms Available
for 20 - 200 people
for Weddings & Special Events

Dinner any closer would be peanuts in the lobby.

(Prix- fixe $19.96)

CENTURY café

Call Myke
for parties

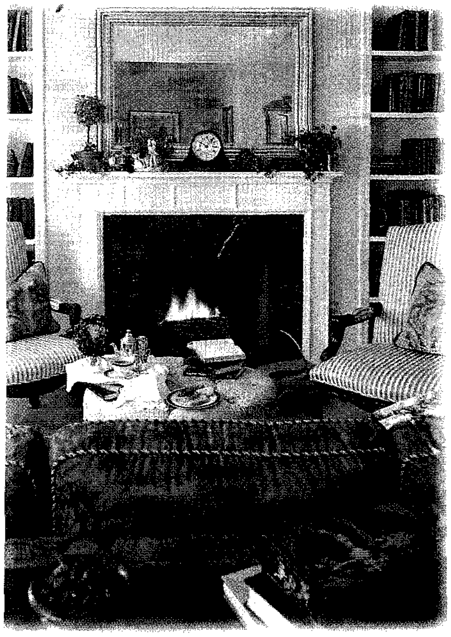
132 West 43rd St.
(near Broadway)
212 .398 .1988

gourmet restaurant, and elegant events facility, The Castle at Tarrytown offers a number of regal settings to accommodate any size function. Cocktails can be served in the Caramai Ballroom followed by dining and dancing in the Great Hall, which features a 40-foot Gothic vaulted ceiling, stained-glass windows and musicians' balcony reminiscent of medieval times. Both the Arthur A. Litt Library and Oak Room can be reserved for more intimate gatherings. **Rooms:** One room (24 additional in late 1996), 6 suites. **Rates:** $195-$450. **Capacity:** 200 (150 sitdown). **Per person:** From $90-$180. **Facilities:** The Equus Restaurant. **Contact:** Kate Anderson.

THE LOWELL

28 East 63rd Street
212-838-1400

Offering guests a prestigious Upper East Side address steps away from Madison Avenue boutiques, restaurants, and cafes, The Lowell combines the atmosphere of a genteel European retreat with the warmth and familiarity of a private home. Fine antiques, 19th-century prints, and Chinese porcelains surround guests at this 1927 urban landmark hideaway. Wood-burning fireplaces and terraced garden suites further indulge newlyweds. The Pembroke Room is the premier wedding party space, resembling an English tearoom and accommodating 75 for cocktails and 40 for dinner. In addition, there are two Lowell suites suitable for small receptions of up to 35 people, and several smaller suites for more intimate gatherings. **Rooms:** 65. **Rates:** $295-$1,550. **Per person:** From $200. **Facilities:** The Post House Restaurant. **Contact:** Natascha Seifritz-Donlon.



Luxe indulgences: Wood-burning fireplaces and garden terraces at the incomparable Lowell New York.

THE MARK

Madison Avenue at 77th Street
212-744-4300

The discreet charm of this elegant, boutique hotel with its townhouse-styled banquet rooms make it a favorite of couples marrying for the second, as well as the first, time. Listed as one of the twenty top hotels in the country by *The Hideaway Report*, The Mark's tasteful and attractive function space located on the second floor may be subdivided into separate reception and dinner-dance areas. Rooms are well-appointed, luxurious, and welcoming, and the service is particularly attentive. **Rooms:** 180. **Rates:** $300-$2,300. **Capacity:** 300 (160 sitdown). **Per person:** From $160. **Facilities:** Mark's Restaurant and Bar. **Contact:** Kevin Quinn.

MILLENNIUM BROADWAY

145 West 44th Street
212-768-4400

Replete with Beaux-Arts detailing, carved cornucopia, balustrades with elaborate cartouches, and Tiffany glass skylights, the restored turn-of-the-century, multi-balconied Hudson Theatre sets the stage for a dramatic and unique wedding celebration in this sleek hotel. Full theatrical equipment allows special audio and video effects, making good use of the ample six-story-high stage. Orchestra seats are movable for dining and dancing. Everything here encourages a hit show and long run. **Rooms:** 638. **Rates:** $215-$3,500. **Capacity:** 700 (300 sitdown). **Per person:** From $120. **Facilities:** Gallery Eight, Charlotte restaurant. **Contact:** Carolyn Altieri, (212) 789-7583.

THE PENINSULA NEW YORK

700 Fifth Avenue at 55th Street
212-247-2200

With Art Nouveau interiors that marry perfectly with the building's magnifi-

FRESCO
by Scotto
MODERN TUSCAN CUISINE

Plan your special event
Rebearsal Dinner or Wedding
with us.

From 20-150 people.

We will make your day
a magical celebration.

Private **R**oom available
Only 4 blocks from Radio City

34 East 52nd Street
212-935-3434

theglaziergroup

FROM "YES" TO "I DO" TAKES A LOT OF PLANNING!

TEL: 212-608-8823

THE PRIVATE ROOM AT TAPIKA
MONKEY BAR
UPSTAIRS AT GIANNI'S
BRIDGEWATERS
BRIDGEWATERS ON LOCATION

Paint The Town Red, Inc.®

FREE Location Referrals to over 600 of New York's most unique sites!

- MUSEUMS
- PENTHOUSES
- ATRIUMS
- GARDENS
- TERRACES
- VIEWS
- RESTAURANTS
- LOFTS
- MANSIONS
- BALLROOMS
- PRIVATE CLUBS
- HOTELS
- ESTATES
- YACHTS

- Many new & exclusive sites not available to the general public
- Full service event planning & consultation available

(212) 677-3176

ALLSTATE
PRIVATE CAR &
LIMOUSINE SERVICES, Inc.

LUXURY CARS
AT LESS THAN TAXI PRICES

1-212-333-3333

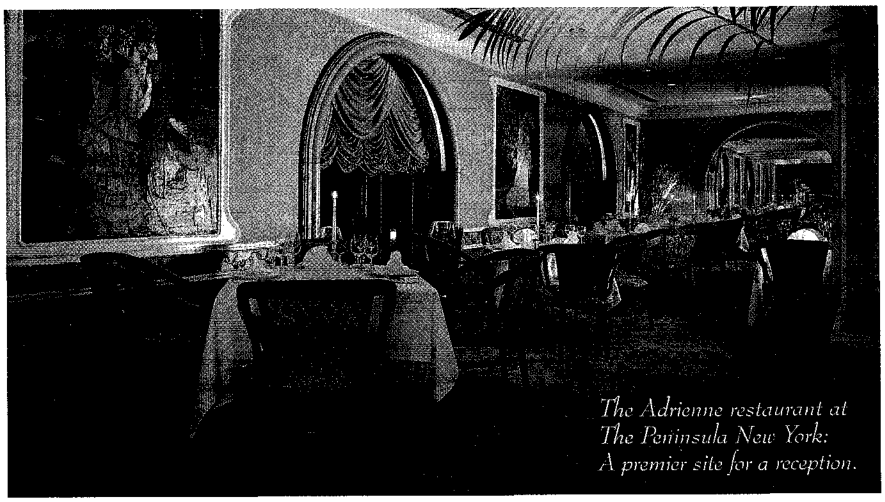
Serving The New York Tri-State Area

To	FULL SIZE SEDAN	STATION WAGON	LUXURY SEDAN	VAN	STRETCH LIMO
LA GUARDIA	$18	$25	$25	$55	$70
KENNEDY	$28	$35	$37	$70	$80
NEWARK	$29	$35	$38	$70	$70
HOURLY RATE	$20	$25	$25	$40	$45

2 HOUR MINIMUM (MANHATTAN ONLY)
RATES SUBJECT TO CHANGE W/OUT NOTICE

OUT OF STATE TOLL FREE: 1-800-453-4099
T.L.C. License # B00761

"...a prompt, friendly and competitively priced service that doesn't discriminate against individual customers and has rates that often end up costing less than a taxi."
NY MAGAZINE, 4/17/95



The Adrienne restaurant at The Peninsula New York: A premier site for a reception.

cent Beaux-Arts exterior, The Peninsula offers an escape into old world charm and elegance just steps away from the hustle and bustle of midtown. A grand marble staircase leading from the main lobby to the restaurants, mezzanine, and reception area provides a perfect setting for a photo opportunity preceding the wedding festivities. The east- and west-side terraces of the Pen-Top Bar and Terrace provides a breathtaking view of the city skyline. To calm both body and soul before or after the big day, The Peninsula Spa offers health facilities and complete body and skin care treatments. **Rooms:** 242. **Rates:** $340-$4,500. **Capacity:** 200 (120 sitdown). **Facilities:** Adrienne, Le Bistro. **Contact:** Zack Zahran, (212) 903-3923.

RIHGA ROYAL

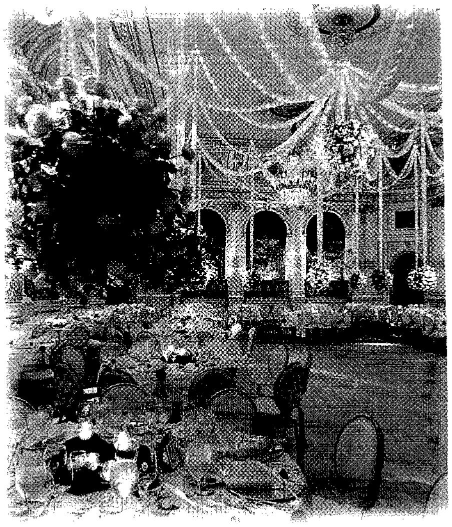
151 West 54th Street
212-307-5000

Located on the 53rd floor of this grand hotel, the Gershwin Penthouse is designed to reflect the French Art Deco period of the 1920s. The room's palette of salmon and pale taupe with gold-leaf accents perfectly sets off its décor. This includes alabaster chandeliers, rare antiques, rich murals, and a magnificent marble and cherrywood bar, although the panoramic views vie for attention. With ten meeting and banquet rooms, all catering for the hotel is done by Halcyon under the culinary direction of award-winning Executive Chef John A. Halligan. **Rooms:** 500 suites. **Rates:** $310-$2,300. **Capacity:** 600 (150 sitdown). **Per person:** From $125. **Facilities:** Halcyon Restaurant. **Contact:** Bryan Kalman, (212) 468-8710.

SKYTOP LODGE

One Skytop
Skytop, PA 18357-1099
800-345-7759

A wedding site and honeymoon destination all in one, this premier resort is nestled on 5,500 acres of pristine woodlands in the Pocono Mountains of Pennsylvania just two hours from Manhattan. Built in 1926, the hilltop lodge is a spacious fieldstone building featuring a natural pine-paneled lobby with wood-burning fireplace and a wealth of comfortable seating areas, an expansive porch overlooking the mountains, and formal flower gardens. An ideal spot to unwind and enjoy the natural beauty of the region, Skytop also offers a range of activities from boating and fishing, to hiking, golf, tennis, and more. Wedding celebrations can be held both indoors in the ballroom or outdoors amid the glorious foliage. Complete wedding



The Plaza Hotel's Grand Ballroom in full wedding regalia.

packages are available. **Rooms:** 166. (private cottages are also available). **Rates:** $265-$370. **Capacity:** 200 sitdown. **Per person:** From $65, American Meal Plan. **Contact:** Gail Toscano.

THE STANHOPE
995 Fifth Avenue at 81st Street
212-288-5800

This small, chic hotel overlooking The Metropolitan Museum of Art provides a relaxed, casually elegant atmosphere for guests. Gold-leaf moldings and antiques add an air of sophistication Euro-style. Banquet rooms have sweeping views of Central Park and are designed with trompe l'oeil murals and crystal chandeliers. Wedding packages include a premium-brand open bar, dinner, a Sylvia Weinstock wedding cake, and a one-bedroom suite for the bride and groom with a bottle of champagne. The hotel specializes in rehearsal dinners with a variety of tempting menus. Their trained consultants can help you plan both events. **Rooms and Suites:** 140. **Rates:** $325-$2,500. **Capacity:** 150 (120 sitdown). **Per person:** From $165. **Facilities:** The Restaurant at The Stanhope, Gerard's, The Terrace, and Le Salon. **Contact:** Lon Sulkowski or Christine Fasbach.

U.N. PLAZA—PARK HYATT
One United Nations Plaza
44th Street at First Avenue
212-758-1234

A collection of rare international textiles representing countries of the United Nations adorn the public rooms of this luxurious European-style hotel. Located directly across the street from the interfaith U.N. Chapel and the U.N. Gardens, the scene of many ceremonies and photo opportunities, the banquet rooms on the 28th floor offer unparalleled views of the Manhattan skyline and East River. A health club features an indoor pool and sauna. For parties of $4,000 or more, the bridal couple receives a complimentary suite on their wedding night. **Rooms:** 427. **Rates:** $195-$280. **Capacity:** 200 (130 sitdown). **Per person:** From $110 inclusive of tax and gratuity. **Facilities:** Javier Pérez de Cuéllar Suite, Ambassador Grill. **Contact:** June Martinez, (212) 702-5004.

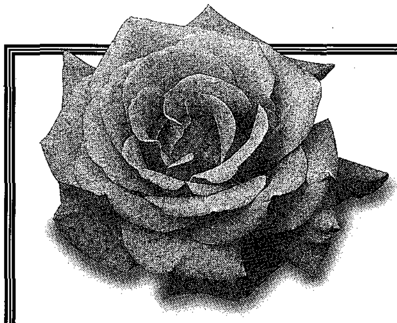
A Stanhope wedding
When you understand New York

A Fifth Avenue 70 Tradition Since 1926
The Stanhope
NEW YORK

A day you'll cherish forever. It begins discreetly on Fifth Avenue, just across from Central Park and the Metropolitan Museum of Art. The intimate banquet suite is perfectly prepared. The menu is remarkable, the service impeccable. Prestige and pleasure combine to create an affair to remember.

A Stanhope wedding - when you understand New York.

For information, please contact our catering department at (212) 288-5800
995 Fifth Avenue at 81st Street New York, NY 10028

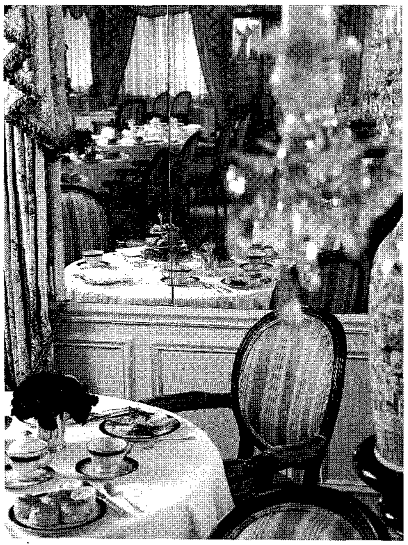


It's the way the delicate petals of a rose say "I love you."

It's breakfast in bed and the unspoiled beauty of 5,500 acres–complete with flowers and champagne. It's spring-fed mountain streams and scenic Skytop vistas. It's a special time for two that can only be found at one place. For the romantic experience you'll cherish for a lifetime, contact your travel professional or call 1-800-345-7759.

Skytop Lodge
Your resort for all seasons™

©1996 Skytop Lodge, One Skytop, Skytop, PA 18357-1099



The Lowell
NEW YORK

Nestled in a serene setting on the second floor, The Lowell's Pembroke Room is identified only by discreet letters etched on the frosted glass and mahogany doors. Ideal for breakfast, weekend brunch, afternoon tea, wedding receptions, or social affairs.

28 East Sixty-Third Street
(between Park and Madison avenues)
New York, New York 10021-8088
212-838-1400

Weekend Packages Available

Preferred Hotels & Resorts Worldwide

For Your Wedding

Phil Cantor
AWARD-WINNING
PHOTOGRAPHER

Laughter, tears, the planned & the unplanned, even the occasional oops! It's the candid moments that make your wedding special.

800-487-1065
METRO NY/NJ/CT

Dining & Dancing In Liberty's Shadow

Corporate • Luncheons
Dinner Parties • Meetings
Special Occasions

DOVE
YACHT CHARTERS

(212) 594-1561 (201) 482-4991

MARQUEE
PHOTOGRAPHY & VIDEO
TELEPHONE (516) 822-2624
NEW YORK (212) 570-0074

WEDDING INVITATIONS

Thank-You Notes
Napkins, Place Cards, Matches, Etc.

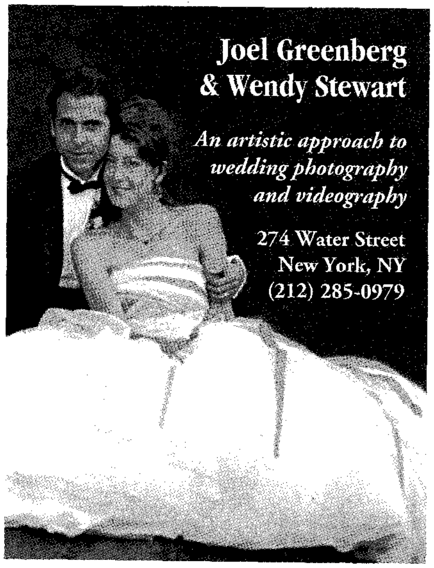
We also print: Fine Business Stationery, Business Cards, Announcements.

VILLAGE STATIONERY
552 La Guardia Place (Corner of 3rd St.)
New York, NY 10012

Phone: (212) 673-5555
Fax: (212) 598-0341

LESLIE CAROLINE
PHOTOGRAPHY

212•832•5919



Joel Greenberg & Wendy Stewart

An artistic approach to wedding photography and videography

274 Water Street
New York, NY
(212) 285-0979

IT'S YOUR WEDDING...
MAKE IT DELIGHTFULLY DIFFERENT, OUTRAGEOUSLY ROMANTIC.

ROYAL PRINCESS & EXCALIBUR

Comfortable accommodations for 75 to 300 guests. Superb cuisine prepared fresh on-board by our world class chefs. Bridal consultants and licensed wedding coordinators available on site.

Sailing From NY, NJ, CT, Bklyn, Queens, LI and Westchester

VIP YACHT CRUISES, Inc.
212-524-9454
718-934-1014

GREAT PARTIES INC.
and Wedding Receptions
In An Elegant Manner

Our Trained Staff assures a memorable celebration with sumptuous food and attentive service.

800 • 223 • 1177

Locations & Yachts Available

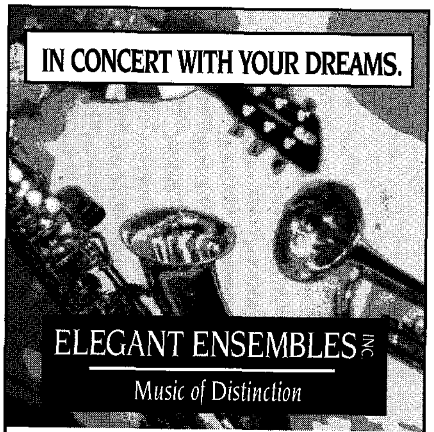
Among our 70 locations are:
- Four Upper East Side Townhouse Mansions
- Three Downtown Lofts
- Two Midtown Museum/Galleries
- One Country Estate

And of course, our Kitchens are legendary in all cuisines

M. FAHRER CATERER
(212) 727-1700

For Your Wedding

IN CONCERT WITH YOUR DREAMS.



ELEGANT ENSEMBLES INC

Music of Distinction

Dance Bands, Professional DJ's,
Jazz Combos, Classical Ensembles.

1-800-94ELEGANT

Call for Live Band Showcase Dates

YOUR WEDDING!

The Most Important Day of Your Life

© Marcel Schurman Company

PAPYRUS
FOR A CARD THAT'S A GIFT

Printed & Engraved Invitations & Announcements

Our Custom Service Allows You to Select the Ideal Invitations for Your Wedding

1270 THIRD AVENUE 212.717.1060
852 LEXINGTON AVENUE 212.717.0002

MANHATTAN PENTHOUSE ON FIFTH AVENUE

MP

Breathtaking Panoramic Views For Miles Around... 7,000 Square Feet of Living room and Ballroom... Giant Arched Windows... Latest "In" Space, Avenue Magazine... Corporate & Wedding Packages

212-627-8838

Fall Fashion

special issue

NEW YORK Magazine's Fall Fashion issue is stylish, with a distinctly urban flair. It will showcase the most livable, wearable, forward-thinking designs for people who demand the most out of their wardrobes.

Advertise in this issue and walk the runway of success. Call Amy R. Churgin at 212.880.0886 or your NEW YORK Magazine sales representative.

Issue Date: 8/26
On Sale: 8/19
Ad Close: 8/5

NEW YORK MAGAZINE

Entourage

BRIDESMAID COLLECTION

CALL FOR APPOINTMENT
212·539·0996

MOM'S NIGHT OUT

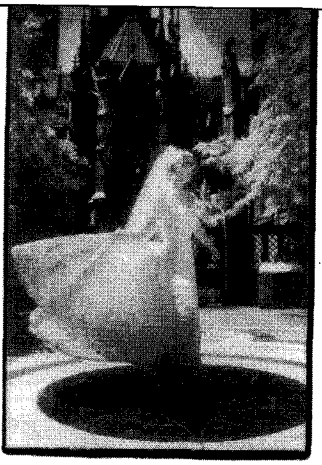
High-fashion maternity wear for rent

European Designs to *Rent* for the Pregnant Bride, Bridesmaid or Important Guest

Custom Gowns and Exclusive Line Available for Purchase

Call for our Catalogue

970 Lexington Avenue
New York, NY
212 744-MOMS



MARY ADELE
PHOTOGRAPHY
212-570-0600

The Bridal Party

Dresses for Bridesmaids

You don't have to go to Brooklyn anymore!

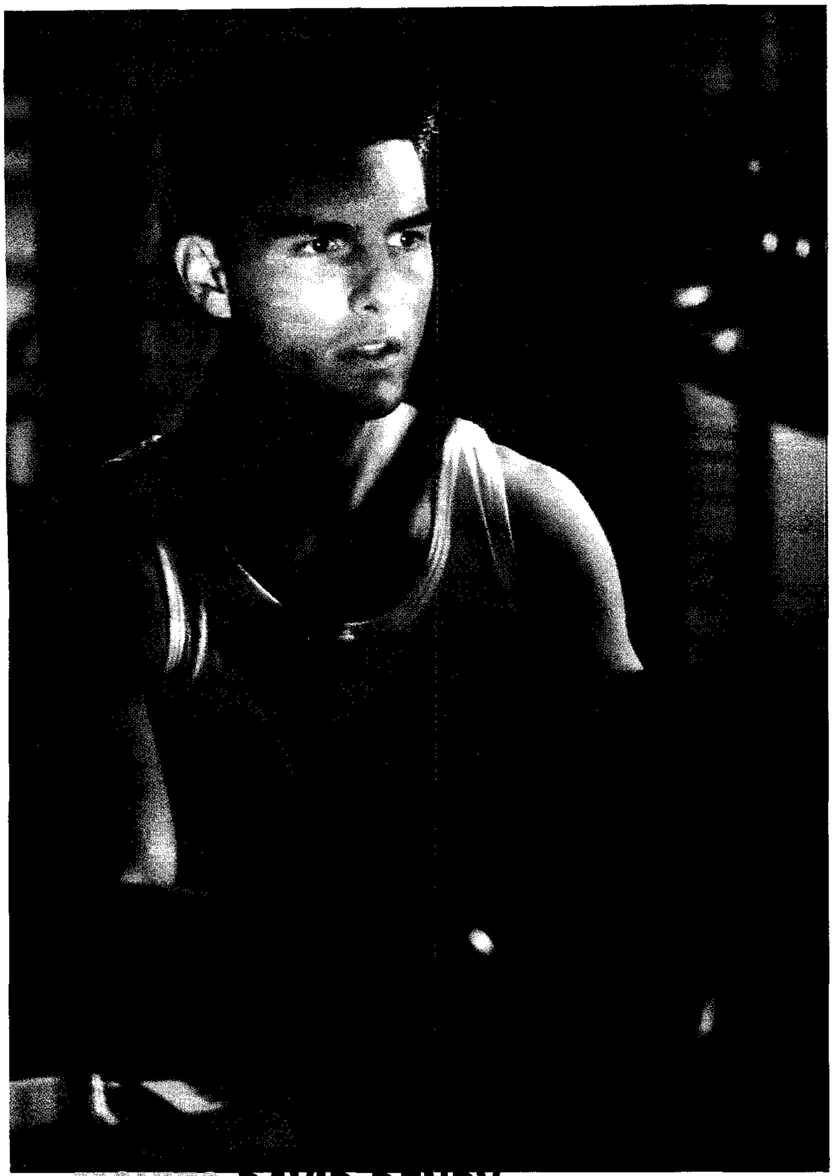
Call for a personal appointment to view our extensive collection

243 East 82nd Street • New York, NY 10028
between 2nd & 3rd Avenue
212 • 861 • 2318

Surrender to Fantasy

Our Georgian Mansion, on 20 Secluded Acres, presents a menu, service, and ambiance that are unsurpassed. Magnificent rooms and spectacular formal gardens for your special occasions.

Shadowbrook
THE ZWEBEN FAMILY
1 800 634-0078
908 747-0200
Rt. 35 Just Outside Red Bank, N.J.
G.S.P. Exit 109 • 45mi From NYC



Major Tom: Cruise in *Mission: Impossible.*

Photograph by Murray Close/Paramount Pictures.

MOVIES **DAVID DENBY**

Mission Implausible

With buff, tough Tom Cruise at its center, 'Mission: Impossible' is thrilling but seriously empty.

IN THE MOST IMPRESSIVE SEQUENCE IN **Mission: Impossible,** Tom Cruise, a rogue intelligence agent, hangs in the air, his body suspended from a harness. Our boy has penetrated the inner sanctum of the CIA—a white-on-white chamber, pristine as a mosque, and so sensitized to intrusion that instruments register the slightest change in temperature or weight. Tom can't possibly land; he can't even sweat. One droplet, falling to the floor, will give him away. Cruise has never been in better shape, and even while dangling there (he's attempting to steal some secrets), he manages to act with his arms and neck and torso. It's quite a feat, and it's one of the few things I thoroughly enjoyed in the movie. *Mission: Impossible,* directed by Brian De Palma, is a no-sweat movie, a high-tech marvel suspended in the air. Considered as a piece of engineering, it is faultless—swift, entertaining, athletic, even elegant. There is no stupid or unnecessary violence, nothing that insults your intelligence. But there is also nothing that engages your emotions, nothing beyond the level of "Wow, that's neat!" The plot is so casually and vaguely developed that you can't be quite sure why Cruise's superagent is removing American secrets. (To catch someone else who is removing them—I think.) The real point of the sequence is the way Cruise enters and leaves the room (through an air-conditioning duct, of course). *Mission: Impossible,* like John Woo's *Broken Arrow,* is an example of technological decadence. Emotion and logic have gone dead in these movies. Sensation is all.

I suppose the old TV series that the movie is based on never meant a damn thing, either. *Mission: Impossible,* which ran on CBS in the late sixties and early seventies, was a celebration of ingenuity in a void, a triumph of disguises, tricks, and endless climbs through those ducts and shafts. It's as if the world were an American playground, with secret agents exercising their freedom as masters of the jungle gym. There were enemies, of course—sinister East German spies and Latin American dictators—but they spoke with peculiar accents and wore ugly facial hair, and they were easily defeated. Now even the enemies are gone, and the *Mission: Impossible* team has turned against itself. Betrayal is in the air: A possible mole burrows within, someone is giving away the names of secret agents . . . but why do secret agents matter any more?

Jon Voight, older, and looking a little tired, plays the head of the team. He summons the troops, and the movie slips into its nominal plot as if it were putting on an old raincoat. Ah, yes, this business of a minor diplomat at the American Embassy in Prague who is selling a computer disk with the names of American agents. Of course. Without a word of explanation about who the diplomat is or to whom he's selling secrets or why any of this matters, we get an elaborate plan to entrap the diplomat at the embassy, and there is much hugger-mugger inside the building and then outside, in the insinuating mist along the banks of the Vltava.

I hasten to add that the embassy scene is extremely well done—beautifully shot (by Stephen H. Burum), snappily edited (Paul Hirsch), and featuring such bizarre details as the silent spraying of the bad guy's hair with magnetic material that allows computers to track him around the building. But even in this early scene, one realizes that nothing is really at stake—that the movie has lost itself in sheer process. The spies wear glasses equipped with tiny hidden cameras built into the frames, devices that send images back to computers tracking everything. As they move around with their specs, we watch multiple images on a computer screen. Ingenious, but so what? It's as if espionage had become a matter of advanced media coordination, rather like the TV coverage of a particularly tricky football game. Hitchcock shoots a scene with a specific point of view, so you know what to make of it. De Palma now refuses any particular emotion by shooting a scene from all points of view. After a while, my eyes glazed over, and I felt like one of those disillusioned people who insist that the Internet is about nothing but itself—that is, it offers the possibilities of communicating endlessly without actually saying anything.

The screenwriters, David Koepp and Robert Towne (working from a story by Koepp and Steven Zaillian), barely sketch in relationships among the characters; new people enter, and we don't know who they are, or why they matter, but everyone talks very allusively, in knowing techno-gibberish, and the poor actors are left trying to make something intense out of virtually nothing. After a while, the characters are waxing nostalgic about relationships that we've never seen. Tom Cruise, muscles rippling in an undershirt, is fine in a bullet-headed way; his appearance and performance resemble those of the sleekly sculpted speeding train in the final big episode of the movie. The talented Henry Czerny gives a surprisingly clichéd, almost generic performance as an unpleasant intelligence chief, and Emmanuelle Béart, a considerable star in France, has a lovely flattened upper lip and a pleasing sensual softness but no apparent idea of what she is supposed to be doing. Béart has been cast as Jon Voight's wife, but the two of them look like they've never met before, and one quickly understands that Béart is present for the same reason that someone like Senta Berger was present in comparable big-budget adventure films 30 years ago—as a lure for European audiences. The only one who brings a little style to the proceedings is Vanessa Redgrave, cast as an international scoundrel—the head of a sinister group that buys and sells secrets. Redgrave is jovial and suave; she seems to come out of an earlier, wittier, more playful espionage-movie tradition, in which personality mattered. She doesn't have James Mason to play with, so she plays with Tom Cruise, who loosens up around her and flirts most becomingly.

Mission: Impossible will, I'm sure, be acclaimed by many as "sheer fun," and I admit to having felt a tingle or two when I heard Lalo Schifrin's full-speed-ahead theme music from long ago (*DAH-di-dooooo . . . DAH-di-dooooo*—well, you know what I mean). But some of us have trouble having fun if we don't know why we're watching something, and I admit to being baffled and annoyed by such oddities as an explosion in a restaurant that somehow produces a Niagara of water from a couple of fish tanks. That cascading water is ludicrous, and so, I'm afraid, for all its visual excitement, is the sight of a train dragging a helicopter into a tunnel and pulling it along inside the tunnel for miles and miles. Big-budget American movies have reached such a weightless state that technique has now been entirely separated from meaning and even from garden-variety plausibility. The excitement of *Mission: Impossible* vanishes before you reach the lobby. ▬

Metro-North's "One-Day Getaways." Scientific proof life exists outside of Manhattan.

Sleepy Hollow
Clinton Vineyards
Foxwoods Resort Casino
Historic Hyde Park
Connecticut Art Trail
Mystic, Connecticut

You don't have to spend a great deal of time or money to have a fun, relaxing day outside of the city. Metro-North has 32 exciting "One-Day Getaway" discount packages. Just hop aboard the train and let Metro-North take you away to one of our many different destinations including Foxwoods Resort Casino, Mystic Aquarium and Mystic Seaport, Breezy Hill Orchard, Clinton Vineyards, Montgomery Place, Historic Hyde Park, Kykuit, Sleepy Hollow, Litchfield Hills, Essex Steam Train, Gillette Castle, SoNo Excursions and the Connecticut Art Trail.

For more information on these and other Metro-North "One-Day Getaways" call (212) 532-4900 in NYC; 1-800-METRO-INFO outside NYC.

JUNE 1996	
Buick Classic/Westchester Country Club	June 6-9
Clearwater Festival	June 15-16
Rhinebeck Crafts	June 22-23
Taste of Litchfield	June 22

MTA Metro-North Railroad *Going your way*
http://www.mta.nyc.ny.us

©1996 Metropolitan Transportation Authority

Cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

New York Magazine

Vivienne Benesch and Michael Rupert: Torrid partners in *Ancient History.*

THEATER JOHN SIMON

Laugh Trap

'Ancient History' is great—sexy and intelligent, and darker than it looks; in 'Arts & Leisure,' a playwright pulls his punches with a watered-down lampoon.

AT ITS BEST, DAVID IVES'S VOICE IS ONE OF THE funniest in the American theater: It makes you laugh intelligently. Ives can lampoon the foibles of the intelligentsia unenviously, from within. His recent program of one-acters, *All in the Timing,* was a hit at Primary Stages, where he has taken up residence again. Ives's current double bill, **Ancient History,** consists of a 1989 play of that name, which has been completely overhauled, and the 1994 curtain-raiser *English Made Simple,* presumably unchanged. The doubleheader is presented without an intermission and is good enough not to require one.

English Made Simple is about Jack and Jill, who meet at a party and try to connect. Their efforts are evaluated by a disembodied voice that peremptorily grades them after each poor-to-middling conversational gambit until they muddle through to an A-plus. An amiable trifle that could well be shorter, *English* allows us to enjoy Megan Dodds, who, when her B acting catches up with her A-plus looks, will be a joy indeed.

The longer, title play, however, is a genuine achievement. It is about an impoverished Catholic math teacher, Jack, and a rich and spoiled young Jewish woman, Ruth, who are caught up in a torrid mid-thirties affair. The family of neither partner approves of the other, and Ruth's friends are anathema to Jack, who hasn't any of his own.

Still, the pair have terrific near-nonstop sex and all sorts of tastes in common, blissfully improvising a dance to the duet "Au fond du temple saint" from Bizet's *The Pearl Fishers,* for example, which other couples wouldn't, or couldn't, dance to. It is Ruth's birthday, and she keeps opening her presents from Jack, who threatens her with four CDs of the complete trombone suites of Arthur Honegger. She has bought herself blue shoes, which he finds de trop. They bicker and banter and have a ball preparing for the birthday party.

But there is a hitch in the relationship: Ruth wants to get hitched and have children, an outlandish outlook to Jack, who just wants to coast along. Worse yet, Ruth, though an agnostic, wants the kids raised Jewish, and Jack to convert to Judaism, which, lapsed Catholic though he is, rankles. Out of this, Ives spins a dance that is Strindberg with yuks; the play that started out funny becomes darker and grimmer, and clamps you in its tragicomic grip.

One may, however, regret Ives's obsession with the interruptive device: The voice from the curtain-raiser is here a bell that functions, as in a boxing bout, to end or start a round. Another device is more fruitful: recurrent bits of dialogue that, under changed emotional circum-

Photograph by James Leynse.

stances, take on incremental meaning. And the dialogue is crunchy and saucy—e.g., "Sex isn't all there is!" "Well, it's partly all there is." Or, about the worm in Utopia: "You can get rid of Pekingeses and polyester, but varicose veins are part of the grand design."

John Rando has directed spiritedly, and the performances snap and crackle. Vivienne Benesch has an anorectic sprightliness of manner as well as of body, and Michael Rupert blends loquacity and lechery with a manic glint. Whether by Vico's spiral or by Dante's whirlwind, these lovers are buffeted about circularly, hilariously, and scarily. Good work.

ANOTHER MASTER OF CUTTING COMEDY, Steve Tesich, comes to grief with **Arts & Leisure.** Originally a satire about a leading New York drama critic and his scarcely less prominent journalist spouse, this was (one gathers from people at an early reading) a well-fanged-and-clawed comic screed. But evidently concluding that his subjects were not folks to cross saber teeth with, Tesich now gives us an edentate and denatured play that rattles clunkily around the stage.

Arts & Leisure has become the story of a nondescript syndicated critic, Alex Chaney, whose sins are scattershot and fuzzy, mere peccadilloes. He frequently addresses the audience, a practice he rightly deplores in the plays his reviews disparage, and woolgatheringly speculates on drama in theater and in life, on whether the two are identical, and if not, why not. A fine subject for an essay or even a short story, this rambles theatrically, with only occasional bright moments amid painfully chewy stretches.

When Alex is not pontificating on some aspect of the "All the world's a stage" theme, he confronts his ailing mother and her accounts of his hospitalized, dying father. Or his ex-actress wife, now going crazy on the installment plan: "I wanted to see you again. If better proof of madness exists, I don't know what it is." Or his liked but unloved daughter, who has turned her misery into becoming an unfunny stand-up comic, with a monologue about how she has quit everything she used to do: "Every now and then I get this quitter's high, and I say to myself, 'Girl, you've just begun to quit. The best is yet to come.' " And there is also Maria, the wise housekeeper and sharp-tongued critic's critic. But she, too, ends up leaving Alex crushingly alone.

Some typical Tesich wit survives, notably in a disquisition about "the plight of the Kurds"—a situation that depends for its news value on who is killing them—and the wife's tirade about "Community," whose every sentence ends in aposiopesis. There are also nice one-liners, as when husband asks ex-wife why she is looking at him "like you're that famous Israeli Nazi-hunter and I'm some guy named Klaus something."

Except for Elizabeth Marvel as the daughter, the actors—Harris Yulin, Frances Conroy, Randy Danson, and Mary Diveny—do as well as circumstances allow, or better. But they are also up against JoAnne Akalaitis's direction, which unduly pushes stylization into absurdity, and Douglas Stein's uncharacteristically uninspired set, which highlights a large carp confined in a too-small aquarium. I know just how it must have felt.

JOHN DEGROOT'S **Papa** IS ONE OF THOSE MONodramas the economic straits of our theater will hurl at us in an ever-increasing barrage. If, however, you hunger for anecdotes about Hemingway and don't mind how many of them you have encountered before, this may be your shot of hooch. Len Cariou presents a plausible replica of the misanthropic, macho novelist, whose fumings John Henry Davis has staged competently. We get a typical heavy-drinking, heavy-fulminating day in Papa's life, a suitable clothes rack for jeering stories, jaundiced recollections, and angry phone calls (mostly about or to Mary, wife No. 4).

In Cariou's zesty delivery, some of this is funny enough, such as a reference to a Chinese establishment near the Cuban hilltop villa where Ernest is living in 1959. There you can have "under one roof the world's greatest egg roll and the world's greatest blow job." Or take the melancholy musing on Maxwell Perkins's death: "People die who never died before."

When the going gets slow, you can always scan Santo Loquasto's set, which agglomerates the world's greatest bric-a-brac. But just who is responsible for the terrible Spanish (e.g., the twice-repeated "*el momento de las* [*sic*] *verdad*"), mispronounced French (Perrier Jouët with the final *t* unsounded), and transmogrifying Dante into someone called Allegreri?

IF YOU REMEMBER **Anthony Newley** (FROM such shows as *Stop the World, I Want to Get Off*) as a raucous and rambunctious Cockney gutter sparrow—England's answer to Edith Piaf—you are in for a nasty surprise at Rainbow & Stars. Into the limelight strides a respectably *embourgeoisé* middle-aged and quasi-American gent, who proceeds to deliver a very short program of largely his and Leslie Bricusse's songs. His famous gestures are now more like flailings; when he hoists himself atop the piano, he seems to yearn for a crane; and when he barks out his songs, he is backed up by an oversize band suggestive of Vegas, that elephant graveyard of moribund talents. The palaver is no better than the singing, and when everything climaxes in the Bricusse-Newley megahit "What Kind of Fool Am I?" the answer is near to hand. ■

SIXTH ANNUAL ROGOSIN INSTITUTE
CHARITY GOLF/TENNIS INVITATIONAL
MONDAY, JUNE 17, 1996
NASSAU COUNTRY CLUB
GLEN COVE, LONG ISLAND

ROGOSIN INSTITUTE MEDICAL RESEARCH
1996 GOLF/TENNIS INVITATIONAL

Affiliated with The New York Hospital and Cornell University Medical Center, The Rogosin Institute is a world-renowned, not-for-profit institution for medical and scientific research, treatment and education. The Institute has expertise in treating patients with diabetes complications emphasizing kidney disease and cardiovascular disease and has a major research program in islet cell transplantation to cure diabetes.

FOR INFORMATION, CONTACT
SCOTT LAWRENCE SMITH or
MARY ANN ALFANO (212) 695-5980

See it's really not complicated !!

New York Magazine is now online on CompuServe!
So join us.
And talk to New York's editors and other New York readers about what's important, interesting, or just fun in the city, simply
CALL NOW
1-800-535-1168 for your free membership kit.
NEW YORK
CompuServe

THE INSATIABLE CRITIC GAEL GREENE

The Comeback Kitchen

With a nip and a tuck and a brand-new chef, Marguery Grill makes good where Lex foundered in a mayonnaise morass.

Past-life progression: Charred portobello with slices of tuna at Marguery Grill (formerly Lex).

THE FINANCIER-FOODNIK HENRY LAMBERT, WHO brought fresh pasta to supermarket coolers two decades ago, is an incurable romantic, in love with Time and Again New York. When his fifties potpie and mayo'd salads failed to find a following at Lex, the creator of Pasta & Cheese products toyed with the idea of selling his lease on the narrow townhouse that once was Old Denmark. Then, through the old-boy kitchen network (American division) he connected with chef Gerry Hayden, protégé of Aureole's Charles Palmer and Park Avenue Café's David Burke. Hayden, fresh from pleasing the hordes of sun-glazed carpetbaggers at East Hampton Point, was eager to make his Big City mark. I'm betting he will.

A few design maneuvers, so subtle you might not notice—a widened entrance, carpet ripped away in favor of rich wood flooring, softened light—now complement Lex's pearwood paneling, the pale pastel walls, and the staccato of Sonia Delaunay watercolors. The space feels elegant as ever, but somehow cozier. And the name for this reincarnation, **Marguery Grill,** comes from the long-gone Marguery that fed thirties dandies at 270 Park Avenue. A 1930 restaurant guide on my shelf proclaimed it "full of the appreciative people that look bored over the filet of sole chiefly because they can afford to be."

Lambert's nostalgia is all that remains of Lex's sole. Plus the well-heeled gray tigers lingering over dessert as we arrive one night and quickly stage an all-out attack on the white-bean-and-fennel spread meant for splendid warmed rolls. Now that he no longer has 400 demanding Hampton mouths to feed, Hayden has time for furbelows and finesse. His salmon-and-crab-cake miniature with sensational celery-root slaw, avocado tartare, and a few swirls of bell-pepper purée strikes me as a bite-size reminder of nouvelle cuisine. Like his marvelous artichoke-and-eggplant minaret of a salad, it's a lapidary marvel, perhaps too tiny for nineties appetites but full of enchanting flavors. True, the four of us are sharing a scant ration of excellent asparagus-and-sweet-pea risotto and a more generous toss of marvelous rigatoni, stuffed with wild-mushroom-and-fava ragout, so no one gets much more than a taste. The savory sides excite approving murmurs, too. Eggplant charlotte on the garlicky grilled lamb rib eye. Rich macaroni cake with goat cheese and Parmesan beside Monday night's special veal chop. A toasted couscous pancake on a meaty charred portobello makes a delicious tuffet for two slices of tuna, meager but perfect.

The mean age of the population has dropped by the time our dessert arrives: Warm mascarpone-and-spiced-pear tartlette. Hot almond-and-blueberry financier with lemon cream. Cool mango-mint-lime soup with an island of vanilla ice cream. Parfait of three chocolates. Nothing to equal the earlier triumphs, but all good enough.

By posting five entrées at $21 or less, the new team hopes to lure a junior crowd, nightcrawlers fueling for the downtown track, and the less conspicuously affluent. With appetizers mostly $10 and up, a three-course dinner for two is likely to cost $125 or so with wine, tax, and tip, slightly less if both of you go for the $35 prix fixe. And indeed, a week later, even the early crowd looks less like an AARP rally. In no time, our pals are exclaiming over the crusty grilled quail with roasted beets and lentils, and the fine yellowtail sashimi with slivers of vegetable and seaweed in a cilantro-sesame essence. Everything pleases: A tasting of salmon with corn blinis. The roasted chicken with grilled scallions. First-rate steak in red-wine sauce. Alas, racquette of Maine lobster proves to be just that—pasta tennis racquets with lobster in fennel cream, the only fault so far.

No wonder Lambert is smiling. As for Hayden, he insists he doesn't miss the sea spray at all. "I'm so happy being back in this neighborhood, so close to my mentors." The neighbors must be happy, too.

Marguery Grill, 133 East 65th Street (744-2533). Monday to Saturday 5:30 p.m. till 11 p.m. A.E., M.C., V.

ANDRÉ SOLTNER WAS INSISTENT. I MUST FIND TIME TO JOIN him for an excursion to New Jersey, where his longtime right hand and sous-chef, Bill

(continued on page 114)

Photograph by Kenneth Chen.

C

A Weekly Guide to Entertainment and the Arts in New York

art 107

bars 118

concerts 115

dance 115

kids 129

the mix 126

movies 100

nightlife 116

online 128

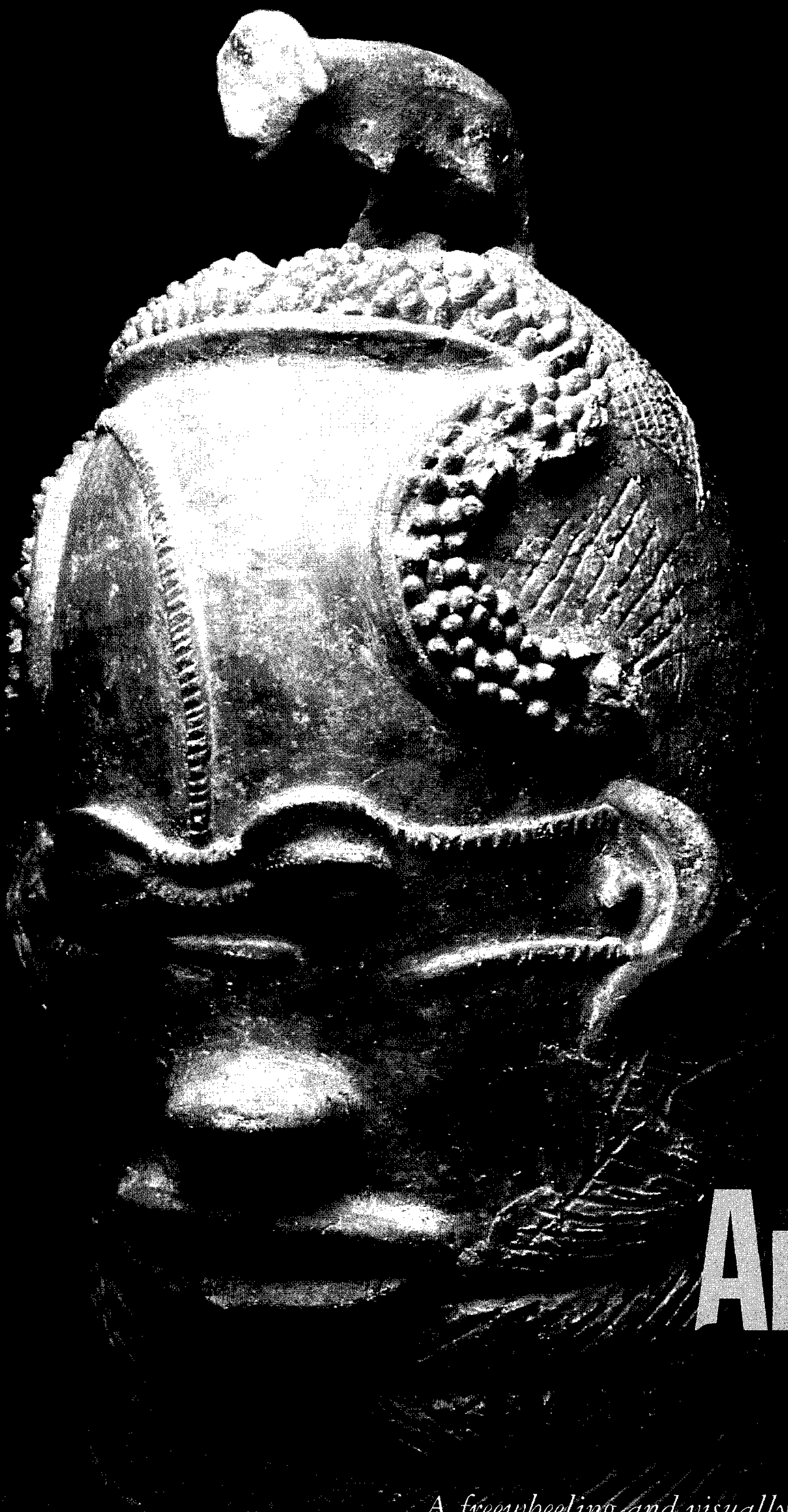
radio 126

restaurants 119

sports 127

theater 111

the written word 126



Art or

A freewheeling and visually stunning exhibit at the Guggenheim, of all places: presents African art as aesthetically equal to that of the West (page 107)

movies

Dragonheart . . . Twister's True Oddity

New Films

★**Angels & Insects**—In the early 1860s, a young naturalist, William Adamson (Mark Rylance), returns to England after years spent in the Amazon. Most of Adamson's specimens have been lost in a shipwreck, and he is dependent on the patronage of a wealthy, aristocratic family, the Alabasters, in whose great Gothic house he takes residence. The ugly gray pile seems haunted—by the withdrawal, perhaps, of divine beneficence from the natural order, or by some dirty secret. Oblivious, Adamson goes on with his work. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. Director Philip Haas, working with his wife, Belinda, has adapted a marvelous 1992 A. S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center; Cinema 3.*

The Arrival—Charlie Sheen plays an astronomer who discovers extraterrestrial life and becomes entangled in a massive conspiracy. Written and directed by David Twohy. (2 hrs.; PG-13). *Area theaters.*

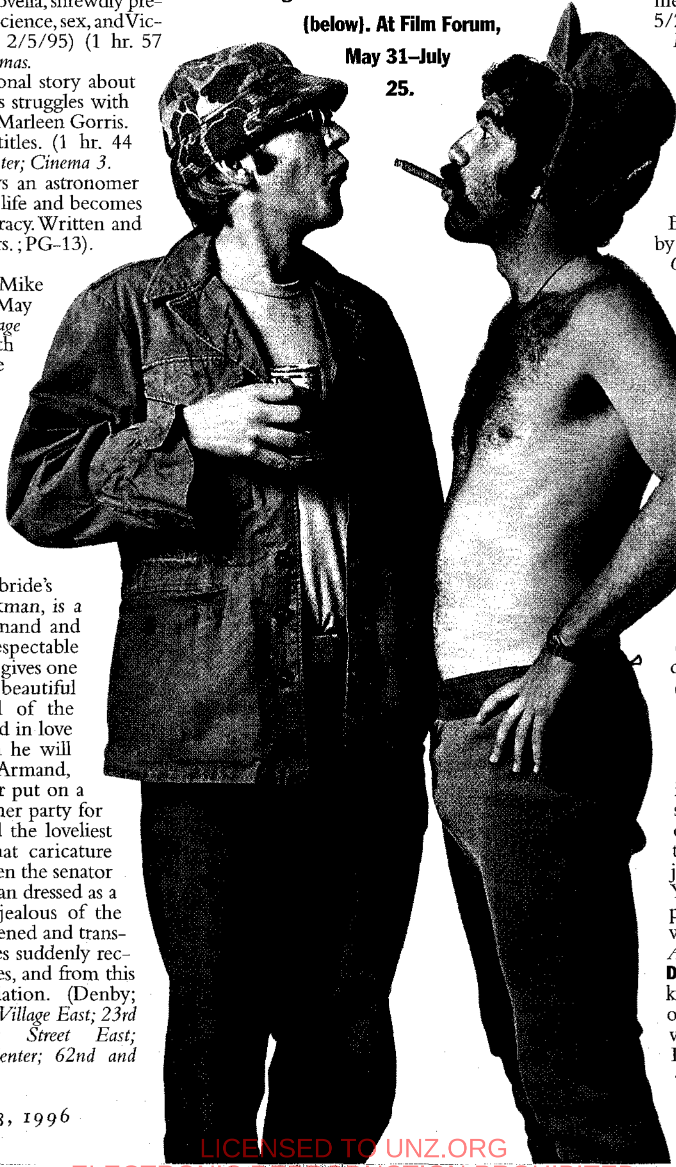
★**The Birdcage**—Director Mike Nichols and writer Elaine May have set this remake of *La Cage aux Folles* in Miami's South Beach. Above the Birdcage club live Armand (Robin Williams) and Albert (Nathan Lane), who have been together through so many versions and productions that they easily qualify as the world's most famous married couple. Armand's son is about to be married to the daughter of an ultraconservative couple (the bride's father, played by Gene Hackman, is a right-wing senator), and Armand and Albert have to put on a respectable show for the parents. Williams gives one of his most restrained and beautiful performances; he's the soul of the movie, a hardworking husband in love with a funny hysteric whom he will take care of till his dying day. Armand, Albert, and their maid Agador put on a memorable and hilarious dinner party for the senator and his wife, and the loveliest thing about this scene is that caricature turns to benevolent farce. When the senator finds himself charmed by a man dressed as a woman and even becomes jealous of the woman's "husband," he is softened and transfigured by absurdity. Opposites suddenly recognize each other as soulmates, and from this recognition flows reconciliation. (Denby; 3/11/96) (1 hr. 57 mins.; R) *Village East; 23rd Street West Triplex; 34th Street East; Baronet/Coronet; Criterion Center; 62nd and Broadway.*

A Boy Called Hate—A drama about a suburban California teenager with an attitude problem. With Scott Caan as the troubled youth, and his dad, James, as his alcoholic father. Written and directed by Mitch Marcus. (1 hr. 38 mins.; R) *Embassy 2–4.*

Butterfly Kiss—Two disturbed women (Amanda Plummer and Saskia Reeves) fall in love on a doomed road trip. Directed by Michael Winterbottom. (1 hr. 28 mins.; NR) *Angelika 57.*

Festival
Seventies Preservation Society

"Out of the Seventies: Hollywood's New Wave: 1969–1975" is a salute to those halcyon days when iconoclastic filmmakers were subsidized by major studios to create strange, jagged, oddly beautiful gems—like Robert Altman's *M*A*S*H* (below). At Film Forum, May 31–July 25.



Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. The book is an implicit rebuke to the loamy novels of the early thirties influenced by D. H. Lawrence, with their sexy-peasant heroes who inflame well-born ladies. The sexy peasant here, played by Rufus Sewell, is thoroughly tamed—gelded, really. In all, life doesn't put up much of a fight. *Cold Comfort Farm* presents, without irony, a triumph of tidiness: Its wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *Village Theatre VII; Lincoln Square.*

Cold Fever—A young Tokyo executive decides to spend his vacation not in Hawaii, as originally planned, but on a remote river in Iceland—the spot where his parents died. Directed by Fridrik Thor Fridriksson. (1 hr. 22 mins.; NR) *Angelika Film Center.*

The Craft—A coven of teenage witches exercises its powers in suburban L.A. With Fairuza Balk, Robin Tunney, and Skeet Ulrich. Directed by Andrew Fleming. (1 hr. 40 mins.; R) *Chelsea; Criterion Center; Orpheum; Lincoln Square; Nova.*

Dead Man—Jim Jarmusch's new movie is a ghastly put-on Western, a mystical-absurdist opus in which he treats the task of entertaining an audience as some sort of bourgeois error that should be renounced by every true artist. Johnny Depp is William Blake, a prim little accountant who wants only to claim the job that has been promised him out West. But when he arrives at his destination, the job has disappeared. Through a series of events, Blake finds himself accused of murder, and he escapes, wounded, into the woods. He falls under the care of a large, philosophical Indian, Nobody, who speaks perfect English and persists in treating him as *the* William Blake, the poet. Blake's experiences get stranger and stranger, the conceits pile higher and higher, and the movie just dies. What makes it so uniquely tiresome? The black-and-white cinematography, however handsome, becomes monotonous—perhaps because Jarmusch doesn't move people around much. He attempts to connect Blake's increasingly violent and absurd experience to the visions in William Blake's poetry, but he hasn't the dramatic imagination to make those connections beyond the level of vague pseudo-smart jokiness. Jarmusch does represent a certain New York downtown sensibility, but it's the wrong part of downtown. He's found a new, unamusing way of insulting the audience. (2 hrs. 7 mins.; R) *Angelika Film Center; Carnegie Hall Cinema.*

Dragonheart—Dennis Quaid plays a medieval knight who teams up with the last existing dragon (the voice of Sean Connery) to overthrow a vicious despot. With Pete Postlethwaite and David Thewlis. Directed by Rob Cohen. (1 hr. 48 mins.; PG-13). *Area theaters.*

"Cue" cover photograph courtesy of the Guggenheim Museum.

Ground Rules:

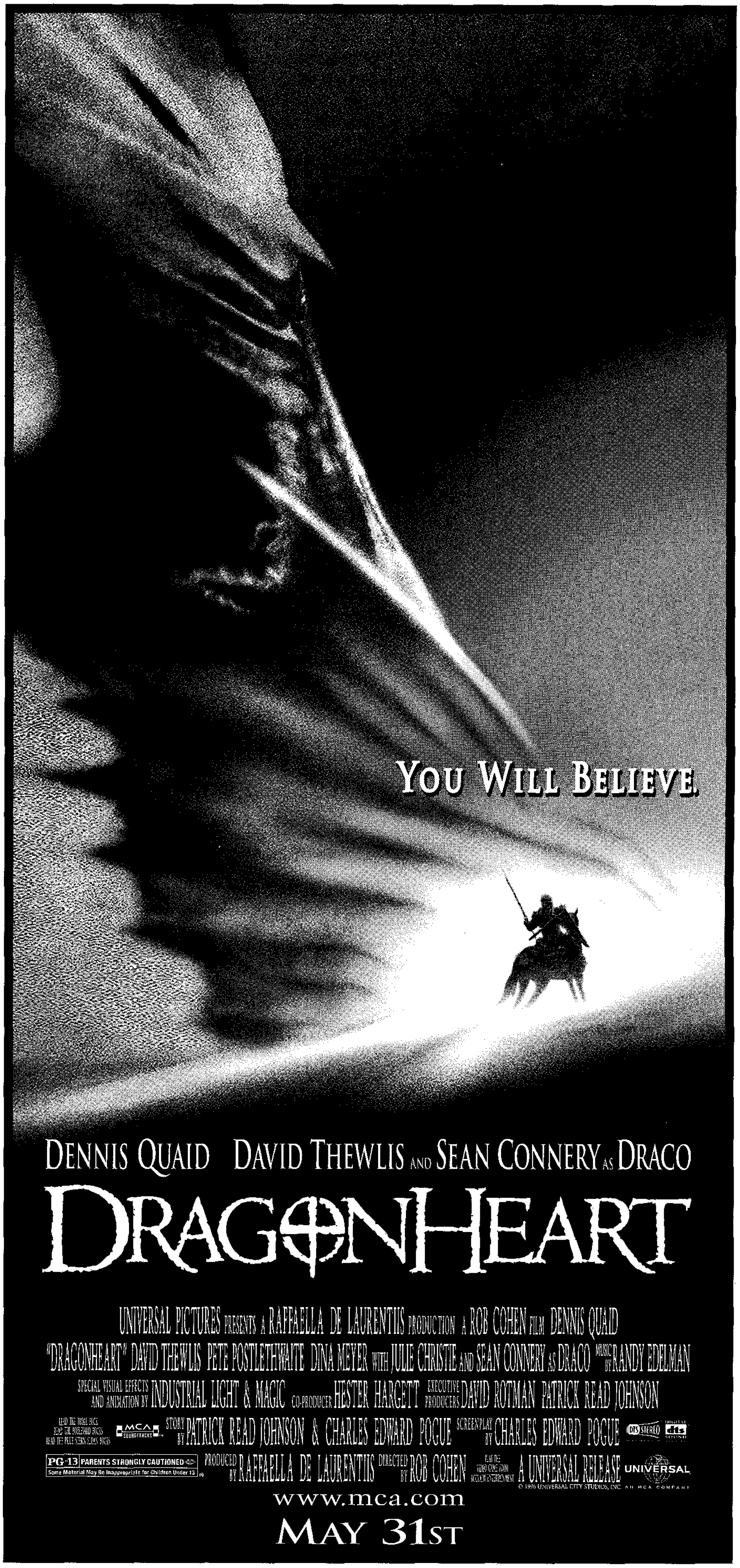
These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

Eddie—A limousine driver called Eddie (Whoopi Goldberg) is hired as the head coach of the New York Knicks by the team's owner (Frank Langella) as a publicity stunt. Directed by Steve Rash. (1 hr. 40 mins.; PG-13). *Area theaters.*

★**Fargo**—In the dead of winter, a car drives toward us through a whiteness so enveloping that we cannot tell where ground and air meet. The brilliant opening shot of *Fargo*—a devastating comedy-thriller from Joel and Ethan Coen—suggests something unspeakably sinister, a void without gradation or limits. The film is about Jerry Lundegaard, a Minneapolis auto salesman who hires two thugs to kidnap his wife. Why? So he can cop part of the ransom money his rich father-in-law will pony up to get his daughter back, of course. In the beginning, he arrives in a roadhouse north of Minneapolis and meets two thugs, one of them a jumpy little creep (Steve Buscemi) and the other a monosyllabic, barely conscious stone killer of indeterminate Scandinavian origin. Buscemi's punk is highly puzzled by Jerry's scheme to have his wife kidnapped and then collect part of the ransom himself. Why doesn't Jerry just *ask* his father-in-law for the money? Buscemi's demand that crime make sense becomes a running joke in this peculiar north-country world, in which the conversational engine turns over and over but never really catches fire. As the Coens see it, people in northern Minnesota are so devoted to surface pleasantness that they don't notice the dark abyss opening at their feet. Joel Coen (who directed) stages the scenes as a deadpan comedy of squareness—but just when the satire is approaching burlesque, Frances McDormand turns up as police chief Marge Gunderson, and we see that blandness may have a hidden meaning. *Fargo* is not completely an exercise in attitude; it's a fable of good and evil, in which the pregnant Marge gets to restore order, one syllable at a time. (Denby; 3/18/96) (1 hr. 38 mins.; R) *Art Greenwich Twin; 19th Street East; First & 62nd St. Cinema; Lincoln Square.*

Flipper—Elijah Wood plays a 14-year-old city kid who forges an unlikely bond with a dolphin. Written and directed by Alan Shapiro. (1 hr. 36 mins.; PG) *Waverly; Chelsea; Murray Hill Cinemas; National Twin; First & 62nd St. Cinema; Orpheum; New Coliseum; Olympia Cinemas; Regency; Pavilion/Windsor; Plaza.*

★**Flirting With Disaster**—David O. Russell's new comedy not only flirts with disaster; it waltzes, tangos, and goes to bed with it, yet somehow survives and even flourishes. Russell's hero is Mel (Ben Stiller), an adopted son undergoing an identity crisis—he wants to find his real parents. Who can blame him? He was brought up by a pair of warring Manhattan neurotics (George Segal and Mary Tyler Moore) who would probably make anyone look for new parents. (Moore is brilliant, a Jewish mother so armed against the world that as soon as she hears anything conceivably threatening, she comes out fighting.) The adoption agency sends out a very aggressive but "understanding" woman (Téa Leoni) to observe, and with this intruder in tow, Mel, his wife (Patricia Arquette), and their baby take off on a quest in which we know everything has to go wrong. The movie is a malicious satire on the current psychobabble about roots, caring, and identity; although it's not always fun watching people undergo one humiliation after another, Russell is persistent. He clings to his idea, and he scores. Everyone Mel meets is a mess (as is he), and the pace never lets up—with five or six people together in a scene, all blabbing about their inner lives, the texture of nutty con-


YOU WILL BELIEVE.
DENNIS QUAID DAVID THEWLIS AND SEAN CONNERY AS DRACO
DRAGONHEART
UNIVERSAL PICTURES PRESENTS A RAFFAELLA DE LAURENTIIS PRODUCTION A ROB COHEN FILM DENNIS QUAID
"DRAGONHEART" DAVID THEWLIS PETE POSTLETHWAITE DINA MEYER WITH JULIE CHRISTIE AND SEAN CONNERY AS DRACO MUSIC BY RANDY EDELMAN
SPECIAL VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC CO-PRODUCER HESTER HARGETT EXECUTIVE PRODUCERS DAVID ROTMAN PATRICK READ JOHNSON
MCA SOUNDTRACKS
STORY BY PATRICK READ JOHNSON & CHARLES EDWARD POGUE SCREENPLAY BY CHARLES EDWARD POGUE
DTS STEREO
dts
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
PRODUCED BY RAFFAELLA DE LAURENTIIS DIRECTED BY ROB COHEN
A UNIVERSAL RELEASE
UNIVERSAL
© 1996 UNIVERSAL CITY STUDIOS, INC. AN MCA COMPANY
www.mca.com
MAY 31ST

fessions grows almost symphonic. This is one of the rare comedies that actually get stronger as they go along. (Denby; 4/15/96) (1 hr. 27 mins.; R) *Village East; 23rd Street West Triplex; Guild 50th Street; 86th Street East.*

Flower of My Secret—In Pedro Almodóvar's latest comedy, Marisa Paredes plays a romance novelist who finds it impossible to write when her marriage falls apart. In Spanish with English subtitles. (1 hr. 40 mins.; R) *Angelika Film Center.*

The Great White Hype—A flabby, aging boxer (Damon Wayans) and his shady manager (Samuel L. Jackson) try to revive his career by finding a white guy to enter the ring. Directed by Reginald Hudlin. (1 hr. 27 mins.; R) *23rd Street West Triplex; National Twin; Plaza Twin.*

Heaven's Prisoners—Alec Baldwin stars as an ex–New Orleans cop who is drawn into a corrupt underworld when he investigates the mysterious crash of a planeload of illegal immigrants. With Kelly Lynch, Teri Hatcher, Mary Stuart Masterson, and Eric Roberts. (2 hrs. 12 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Astor Plaza; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Homage—Frank Whaley plays a man obsessed with a soap-opera star. With Sheryl Lee and Blythe Danner. Directed by Ross Marks. (1 hr. 40 mins.; R) *Village East; Cinema I, II, Third Ave.*

The Horseman on the Roof—A love story, set in nineteenth-century Provence against the backdrop of a cholera epidemic. With Olivier Martinez and Juliette Binoche. Directed by Jean-Paul Rappeneau. (2 hrs. ; R) *Paris Theater.*

★I Shot Andy Warhol—Valerie Solanas, who wanted to make a revolution, or at least to write, lived on the street in sixties New York and then became a hanger-on at Andy Warhol's Factory. She burst into the news on June 3, 1968. Disappointed by Warhol's indifference to a play she'd written, and by her diminishing status at the Factory, Solanas shot the great man two times in the chest. "He had too much control over my life," she told a policeman as she gave herself up. Yet Solanas did not destroy Warhol; she destroyed herself. Written and directed by Mary Harron, the movie is a pungent but surprisingly buoyant re-creation of Solanas's life up to the point of the shooting. Played by the fast-talking and lively Lili Taylor, Valerie is smart and funny but also a ferocious pain in the ass. From time to time, Harron halts the narrative and poses Taylor against a white scrim, and the actress recites from the pamphlet Solanas wrote for an imaginary revolutionary group, the Society for Cutting Up Men. In the pamphlet, Solanas combined a lunging attack on male domination with pop anarcho-lesbian visions of a future controlled by all-powerful "groovy" women. After her initial success, Valerie bombs at the Factory because she's too intense—crazy in the wrong way for Warhol. The movie addresses Solanas's disintegration without "psychology" or analytic depth. Harron stages the events in Factory pop terms, as one of the sixties scenes that went bad; she makes it clear that Valerie goes too far, that she's paranoid and delusional, but she also suggests that the gender antagonisms are real, that the campy atmosphere is poisonous for women. Fighting all the time, Lili Taylor comes at the role with tremendous verve, and she gives Valerie's wildest remarks a natural comic's timing. She doesn't deepen the character, but depth isn't what's needed—Valerie Solanas was too goofy to weep over. And Valerie herself would probably have enjoyed this scrappy, entertaining, semi-satirical version of her blighted life. (Denby; 5/6/96) (1 hr. 40 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

★James and the Giant Peach—Based on one of Roald Dahl's children's books, *James* is turned by director Henry Selick into a sophisticated fairy tale that doesn't choke on self-consciousness. In the beginning, a little boy (James) lives in perfect harmony on the English coast—until the parents are eaten by a rhinoceros. A rhinoceros! Even children will know that the movie is really about imaginary stories, and that the next sequence, in which the unhappy little boy is turned over to his witchy aunts Spiker (Joanna Lumley) and Sponge (Miriam Margolyes), is a riff on the more dolorous sections of old Disney movies. Lumley and Margolyes overplay deliciously, and just when we've had enough, James climbs into the giant peach he has made on the front lawn, and the movie goes from live action to stop-motion animation with puppets. Inside the peach, James joins a selection of talkative insects. The peach and its jabbering crew take off for New York, and James and his friends have terrific adventures in the air with menacing sea creatures—all done with puppets moving very freely but with more weight and body than drawn or computer-animated figures. The charming *James* flags slightly when it lands in New York, but it's got a freer and bolder visual style than anything Disney has done in years. (Denby; 4/15/96) (1 hr. 20 mins.; G) *86th Street East.*

Jane Eyre—Franco Zeffirelli's version of the Charlotte Bronte classic about a young governess who eventually wins the man she loves. Starring Charlotte Gainsbourg, William Hurt, Joan Plowright, and Anna Paquin. (1 hr. 52 mins.; PG) *Angelika Film Center; Eastside Playhouse; Ziegfeld.*

Ma Saison Préférée—Catherine Deneuve plays a woman who is revered for her beauty but seemingly incapable of loving anyone; when her mother takes ill, she is forced to confront her estranged brother and daughter. Directed by André Techiné. (2 hrs. 9 mins.; NR) *Lincoln Plaza Cinemas.*

The Man by the Shore—A young girl struggles to survive in the turbulent political and social climate of sixties Haiti. Directed by Raoul Peck, who is also the current cultural minister of Haiti. (1 hr. 45 mins.; NR) *Quad Cinema.*

Mission: Impossible—See Denby, p. 92. (1 hr. 51 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; New York Twin; Orpheum; 84th Street Six; Metro Cinema; New Coliseum; Nova; Pavilion/Windsor.*

The Monster—A comedy about a hapless man in a small Italian village who is fingered by police as a serial killer. Written by, directed by, and starring Roberto Benigni. (1 hr. 51 mins.; R) *Angelika 57; Cinema I, II, Third Ave.*

Mulholland Falls—In fifties Los Angeles, Lieutenant Max Hoover (Nick Nolte) and his buddies (Chazz Palminteri, Michael Madsen, Chris Penn) have the power to beat up or eliminate anyone they think dangerous to the city. Everywhere the men go, they dress in custom gray or blue and matching chapeaus. One gets the feeling that the director, Lee

Data
Twisting an NBC Night Away

The stars of *Twister*—well, not the special effects, which really *are* the stars—but rather, the actors, are pleasantly familiar enough to keep us engaged despite a highly dubious story line. But there's something oddly disconcerting about *Twister's* tiny cast: A disproportionate number of its members—like *Mad About You's* Helen Hunt, who plays manic Jo—have, at one time or another, been part of NBC's increasingly cloying "Must-See TV" Thursday-night lineup. A secret GE–Time Warner conspiracy to lure a tube-zombie nation into the cineplexes (and if so, where are the *Friends*)? Or, like a tornado, just a randomly generated vortex?

Helen Hunt.

TWISTER MARIONETTE	CONTRIBUTION TO "MUST-SEE TV"
Cary Elwes As the evil, corporate-sponsored Jonas, he serves as both the foil for the high-minded, nature-communing Jo and a nebulous symbol of American cockiness and greed.	Put in an amusing cameo on a very recent *Seinfeld,* in which he played one half of a married couple who separate after George callously remarks his that wife "could do better"; Elaine quickly pounces.
Jami Gertz Melissa, the would-be fiancée of Jo's soon-to-be-ex-husband and lab partner Bill. Shrieks, well, like a girl throughout every scene she's in. Serves to show just how tough Jo is—for a girl.	Appeared on the classic "Are they or aren't they?" *Seinfeld* episode as a pal of fellow guest star Teri Hatcher, who breaks up with Jerry when she discovers his beyond-average obsession with her breasts.
Abraham Benrubi Bubba, a peripheral player who works on Elwes's militaristic crew. Minimal dialogue.	Has a minor yet recurring role on *ER* as Jerry, the clerk who was recently bumped up to some kind of administrative-assistant position.
Joey Slotnick Similarly peripheral role as Joey, a member of Hunt's neo-hippie rock-and-roll "it's about the *science,* man" crew.	Plays Sam, Jonathan Silverman's married, crotchety counterpart on *The Single Guy.*
Alan Ruck Sidebar performance as Rabbit, a genial researcher on Hunt's side.	Recurring guest star on *Mad About You* as City Hall flack Lance.

Photographs: top to bottom, David James/Universal Studios (3); Paul Drinkwater/NBC; Dave Bjerke/NBC.

Tamahori (*Once Were Warriors*), really wanted the movie to be about those hats—someone badly wanted to escape into period style and the kind of chic brutality that makes an audience feel good. But at the same time, the movie is suffused with guilt—over the atom bomb, over radiation, over sex. Screenwriter Pete Dexter sets up the basis of a good mystery in a bit of home-movie footage, which begins at some sort of military base and continues as a view through a one-way mirror in an apartment belonging to a young woman (Jennifer Connelly) who makes love to a general (John Malkovich) who is the head of the Atomic Energy Commission. When Max views the footage, he blanches—he also had an affair with the girl—and the footage is so juicily erotic we can hardly look away. Tamahori puts powerful erotic currents into his films, but the rest of his work is uncertain. For some reason, he paces the dialogue slowly, as if stolidity were some affliction specific to the fifties, and one grows weary of watching Nolte's cop, who is supposed to be smart, sit and cogitate like the dullest kid in math class. The banter among the men is stiff and unfunny, and Tamahori stages the violence too rapidly. He treats us like bums, as if we were so eager for knuckles mashing faces we could be satisfied without the slightest realism. In all, *Mulholland Falls* sells violence mindlessly, and its different parts don't hang together. It's sadistic, morally troubled, and melodramatic—yet it's not a disaster. Rather, it's hauntingly bad—certain images may stay in mind for a long time. (Denby; 4/13/96) (1 hr. 47 mins.; R) *First & 62nd St. Cinema.*

Nelly and Monsieur Arnaud—A lonely writer takes Nelly, a fragile young divorcée, under his wing, falls deeply in love with her, and begins to wither when he realizes that his publisher is also in love with her. Winner of two César awards (France's equivalent of the Oscar). Directed by Claude Sautet. (1 hr. 46 mins.; NR) *Lincoln Plaza Cinemas.*

Original Gangstas—Seventies blaxploitation stars Richard Roundtree, Ron O'Neal, Fred Williamson, Pam Grier, and Jim Brown are founding members of a local gang that is driven to retaliate when a younger, wilder gang tears apart the neighborhood. Directed by Larry Cohen. (1 hr. 39 mins.; R) *Embassy 2–4.*

The Pallbearer—A boy with some raw life in him who makes mistakes or gets himself caught in tangles is of course a great subject—it's almost *the* subject for male comic fiction. Nothing other than vanity, however, can explain the presumption of writer Jason Katims and writer-director Matt Reeves that an audience would be interested in every hesitant step, fumble, and hapless misery of their young hero in *The Pallbearer*. This boy (or, rather, man—he's 25) has no drive and can't get through a job interview without making a fool of himself; he needs his friends at his side, prompting him, when he tries to talk to a girl; he can't keep his mother out of his bedroom and winds up in bed with someone else's mother—a woman he doesn't want. As played by David Schwimmer, he's an embarrassing, inarticulate zhlub who makes an intolerable demand on our patience. *The Pallbearer* is yet another Gen-X comedy in which the young men have no jobs, no interests, no ambitions, and seem eager mainly to hang out with one another. Women are seen as either redeeming angels or marital threats, ending the men's freedom. When two women fall in love with Schwimmer (first Barbara Hershey, then Gwyneth Paltrow), boredom hardens into disbelief. Yet the movie is not a zero. Some of the Brooklyn neighborhood scenes are sweetly done. The outdoor light in Robert Elswit's cinematography is lovely, and the minor performances work well—Michael Rapaport doing his quarrelsome, not-too-bright young man, and Carol Kane twinkling and trilling in nasal Yiddish inflections as Schwimmer's inquisitive mother. If he can toughen up a little, Matt Reeves might turn into a good director. (Denby; 5/20/96) (1 hr. 44 mins.; PG-13) *Cinema I, II, Third Ave.; 86th Street.*

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of

A FESTIVAL FOR CHARITY
Presented by The Motion Picture Club and The Mayor's Office of Film, Theatre and Broadcasting

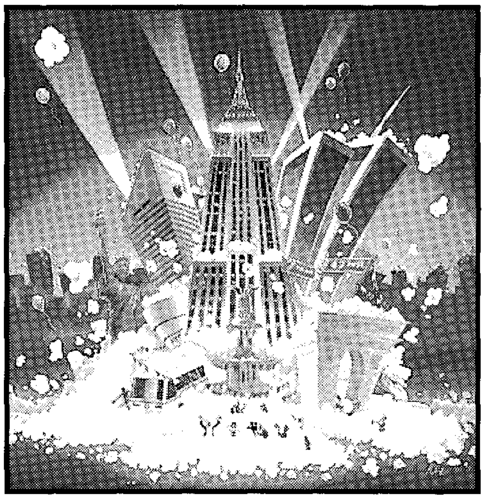
A Day At The MOVIES
Sunday June 2, 1996

★ ★ ★ ★
FESTIVAL
11AM - 6PM
Seventh Avenue from 47th to 57th Streets
• Film Studios
• Movie Memorabilia
• Filmmaking Demonstrations
• Contests
• Food, Drinks
• Caps, T-Shirts
•Tapes-CDs
• Posters

★ ★ ★ ★
MAGICAL MOVIE PARADE
12:30PM
Broadway and 39th to Seventh Ave. and 52nd Street
• High Stepping Marching Bands
• Movie Themed Floats
• High Flying Balloons
• Classic Cars
• Motorcycles
• Horses
• Movie Characters
• 1000 Marchers

★ ★ ★ ★
DAILY NEWS FESTIVAL SOUND STAGE
11AM - 6PM
Seventh Avenue at 52nd Street
Limited Grand Stand Seating Available
• Pre-Parade Show 11am to 1pm
• Magical Movie Parade 1pm to 2pm
• Salute to the Movies 2pm to 6pm

★ ★ ★ ★
MOVIE FESTIVAL AUCTION
3PM
Sheraton New York Hotel at 53rd Street
Preview 1pm to 2:30pm
Admission $10.00
• Private Movie Premieres
• Autographed Posters and Photos
• Items Belonging To James Cagney, Bette Davis, Joan Crawford, Vivian Leigh and John Barrymore



A BENEFIT FOR
Motion Picture Pioneers • Ronald McDonald House
Starlight Foundation • Variety - The Children's Charity
Will Rogers Memorial Fund • Actor's Fund

HONORARY CHAIRMAN
Rudolph W. Giuliani, Mayor, City of New York

GRAND SPONSOR
Daily News

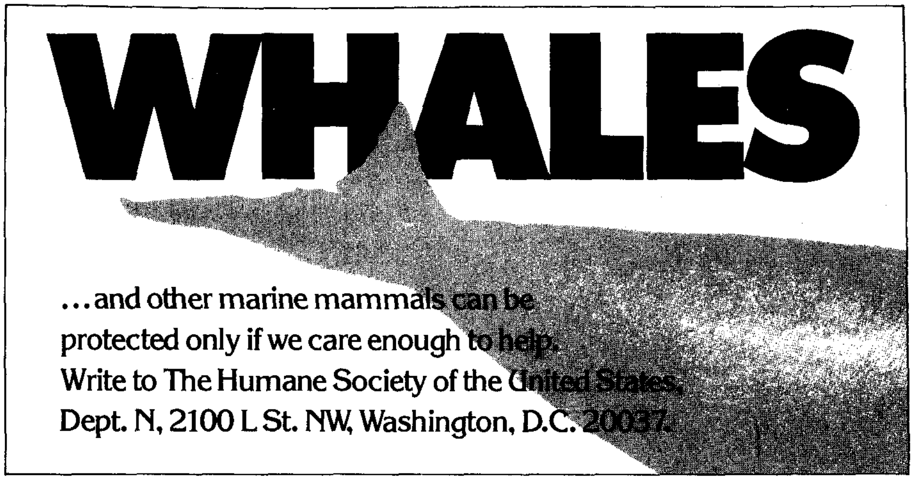
MAJOR SPONSORS
MovieFone, New York Post, Pepsi-Cola Company,
ProMotion Slides, Inc., Sheraton New York Hotel & Towers, The New York Times Advertising Department

MEDIA SPONSORS
Afro Times, Asbury Park Press, Bergen Record, Daily Challenge, Daily News, Home News and Tribune,
New American, New York Post, New York Magazine, New York Observer, Newark Star Ledger, Newsday,
The New York Times Advertising Department, Time-Out New York, Village Voice, Westchester Gannett, WPLJ

SPONSORS
BLS Limousine, Chez Company, DuArt, Giaronomo Productions, Guffanti Film Labs, Inc., International Brotherhood of Teamsters, Kodak, New York On Location, Parks Department of the City of New York, Steadi Systems New York, Studio Film & Tape, Inc.

Subway: 1, 2, 3, 7, 9, N, R, S to Times Square; N, R to 49th or 57th; BUS: M104, M10, M50
For more information call 777-FILM® touch 6
★ http://www.movies.warnerbros.com/adam ★

WHALES



...and other marine mammals can be protected only if we care enough to help.
Write to The Humane Society of the United States.
Dept. N, 2100 L St. NW, Washington, D.C. 20037.

Mario's awakening. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Quad Cinema; Carnegie Hall Cinema; First & 62nd St. Cinema.*

Primal Fear—Richard Gere stars as a cutthroat, vainglorious defense lawyer who becomes invested in helping his client beat a murder rap. With John Mahoney and Andre Braugher. Directed by Gregory Hoblit. (2 hrs. 10 mins.; R) *Waverly; 23rd Street West Triplex; Embassy 2–4; Tower East; UA East; Lincoln Square.*

Someone Else's America—Two immigrants—one, a Spaniard who has lived in Brooklyn for years, and the other a Montenegrin who has just arrived illegally—form a deep bond. Starring Tom Conti and Miki Manojlovic. (1 hr. 36 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Spy Hard—Leslie Nielsen stars in this spoof of Hollywood action movies. Directed by Rick Friedburg. (1 hr. 25 mins.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Embassy 1; 86th Street East; Lincoln Square; New Coliseum.*

Sunset Park—Rhea Perlman stars in the latest film about a white instructor who singlehandedly turns around the lives of poor, inner-city minorities (she's a gym teacher; the kids play basketball). Directed by Stefe Gomer. (1 hr. 40 mins.; R) *Criterion Center.*

A Thin Line Between Love and Hate—A hip-hop comedy about a nightclub owner who gets involved with the wrong woman. With Martin Lawrence—who also directed—and Bobby Brown. (1 hr. 48 mins.; R) *Criterion Center; Plaza Twin.*

★**The Truth About Cats & Dogs**—When Abby Barnes (Janeane Garofalo), a young veterinarian, is on the air, hosting her popular L.A. radio call-in show, she's crisp and authoritative. But for all her genius with animals, she's skittish with men. A handsome young British photographer, Brian (Ben Chaplin), falls in love with her voice and asks for a date, and Abby panics, asking her neighbor, a blonde model (Uma Thurman), to stand in for her. The photographer, easily smitten, falls in love with Abby on the phone and Noelle in the flesh; he thinks they are both the same person, and both women are too involved in the deception to end it. The charm of *The Truth About Cats & Dogs* depends precisely on its slightness and improbability—the sense that the entire concoction might blow away if the photographer actually noticed the most obvious contradictions or asked a single question. In mood and tempo, the picture is a contemporary variant of thirties-Hollywood screwball comedy—casual and right-up-to-the-minute, though it flirts with feminist ideas and the eternal question, Why are men so hung up on looks? As Abby, Garofalo handles sophisticated ideas and big words, and sounds very much like she knows what they mean. Her Abby may long for the banal perfections of TV-style beauty, but she knows that such perfection is a false ideal. The filmmakers drag out the suspense for as long as possible: Will Brian accept the actual Abby as the woman he loves? Director Michael Lehmann moves along lightly and quickly; the movie is carried forward by the performances and by many, many intimate moments. *The Truth About Cats & Dogs* is graceful and entertaining; it knows its own weight and wants only to charm us, which it does. (Denby; 4/29/96) (1 hr. 37 mins.; PG-13) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Criterion Center; 86th Street; Beekman; Lincoln Square.*

★**Twister**—Jo (Helen Hunt) and Bill (Bill Paxton), dauntless scientists of Tornado Alley, watch the black clouds gather, join, and plunge, and we can tell by the way they look at each other that science isn't the only thing drawing them toward the cyclone's center. They are on the verge of divorce, but the minute the storm season starts, they give themselves over to obsession: They drive a truck right into the path of an oncoming tornado, smashing through a field of cornstalks or down a narrow ditch—driving right at the whirling beast while cows, tractors, and tree limbs fly through the air like dragonflies. Behind them follows a ragtag army of university scientists with computers and recording equipment. The supporting crew is waiting for Jo and Bill to send sensor devices up into the tunnel. The sensors will transmit information, the computers will sort out the data, and someday meteorologists will understand tornadoes so well they will be able to warn those little towns in Oklahoma more than five minutes ahead of time. The movie, of course, is preposterous (the psychological explanation for Jo's fixation—that she watched her father get blown away by a tornado as a child—is particularly movieish and unconvincing), but it is also irresistible. Directed by kinetic whiz Jan De Bont (*Speed*), it is the essence of all the flying-daredevil, test-pilot movies ever made. Steven Spielberg and his longtime associate Kathleen Kennedy are among the producers, and the movie's scruffy high spirits—the gung-ho gamesmanship—is very much in the Spielbergian vein. So is the awed mood of incipience, the premonitory hush before things explode. De Bont creates a sense of the uncanny without relying on monsters or the supernatural. Tornadoes are so weirdly beautiful—the whirling gray funnel inscribing the ground in perverse fury—that sometimes people in the movie stand there dumbly watching. Silly as it is, *Twister* joins romance and spectacle, and you may come out of it smiling. (Denby; 5/27/96) (1 hr. 56 mins.; PG-13) *Village East; 19th Street East; 34th Street Showplace; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor; Plaza Twin; Plaza.*

One-Shot Deathly Funny

Two wryly named shorts by twisted documentarian Immy Humes—*Hash & Rehash,* about patricidal maniac Lizzie Borden, and the Oscar-nominated *A Little Vicious,* about a pit bull on Death Row—are screened as part of MOMA's "New Documentaries" series on May 30. (See "Museums, Societies, Etc." for more info.)

Two Deaths—Nicolas Roeg's psychological drama about a dinner party that turns dangerously confessional. Starring Sonia Braga and Michael Gambon. (1 hr. 42 mins,; NR) *Quad Cinema.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a gangly seventh-grader who makes a series of unfortunate fashion decisions and who is tormented relentlessly by her classmates, teachers, and parents. She's scrappy, though—a real survivor. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Antonia's Line; Cold Fever; Dead Man; Flower of My Secret; I Shot Andy Warhol; Jane Eyre; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Fargo; The Truth About Cats & Dogs.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Ashes of Time.* Opening 5/24: *Guimba the Tyrant.*

Film Forum—209 W. Houston St. (727-8110) *The Umbrellas of Cherbourg; Sgt. Kabukiman N.Y.P.D.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571). (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *The Postman; Someone Else's America; The Man by the Shore; Two Deaths.*

Village East—189 Second Ave., at 12th St. (529-6799) *Flirting With Disaster; Homage; Spy Hard; The Birdcage; Twister.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Cold Comfort Farm; Heaven's Prisoners; Mission: Impossible.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Flipper; Primal Fear.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Fargo; Heaven's Prisoners; Spy Hard; Twister.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Flirting With Disaster; Primal Fear; The Birdcage; The Great White Hype.*

34th Street East—241 E. 34th St. (505-CINE#586) *The Birdcage.*

34th Street Showplace—238 E. 34th St. (532-5544) *Mission: Impossible; Twister.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Flipper; Mission: Impossible; The Craft; The Truth About Cats & Dogs.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Flipper; Heaven's Prisoners; Spy Hard; The Truth About Cats & Dogs.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Up Close & Personal.*

Angelika 57—225 W. 57th St. (586-1900) *Butterfly Kiss; The Monster.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Heaven's Prisoners.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Birdcage.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Postman; Dead Man.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Antonia's Line.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Homage; The Monster; The Pallbearer.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Thin Line Between Love and Hate; Sunset Park; The Birdcage; The Craft; The Truth About Cats & Dogs; Twister.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Spy Hard.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Jane Eyre.*

Photographs courtesy of the Museum of Modern Art.

Opening

Beastmaster

Likable Dennis Quaid (left) tries to reverse his downward career trajectory with the medieval epic *Dragonheart.* As Bowen, a knight of the Arthurian school, he joins forces with a magical dragon called Draco. Sean Connery provides the mammoth reptile with authentic Scottish inflections, and Pete Postlethwaite and David Thewlis co-star as a monk with lofty literary aspirations and a ruthless despot, respectively. Opens May 31.

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Spy Hard.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *A Boy Called Hate; Original Gangstas; Primal Fear.*

Guild 50th Street—33 W. 50th St. (757-2406) *Flirting With Disaster.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *City Hall; Executive Decision.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Flipper; The Great White Hype.*

Paris Theater—4 W. 58th St. (980-5656) *The Horseman on the Roof.*

State—1540 Broadway (391-2900) *Mission: Impossible.*

Sutton—205 E. 57th St. (759-1411) *Mighty Aphrodite; I Shot Andy Warhol.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *All Dogs Go to Heaven; Broken Arrow; Casino; Dead Man Walking; Diabolique; Leaving Las Vegas; Sgt. Bilko.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Jane Eyre.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Flirting With Disaster.*

86th Street—125 E. 86th St. (505-CINE#604) *The Truth About Cats & Dogs; The Pallbearer.*

86th Street East—210 E. 86th St. (249-1144) *Flirting With Disaster; James and the Giant Peach; Spy Hard.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Truth About Cats & Dogs.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Fargo; Flipper; Heaven's Prisoners; Mulholland Falls; The Postman.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Twister.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Mission: Impossible.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Flipper; Heaven's Prisoners; Mission: Impossible; The Craft; Twister.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Primal Fear.*

UA East—1629 First Ave., at 85th St. (249-5100) *Primal Fear.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Birdcage.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Mission: Impossible.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; I Shot Andy Warhol; Ma Saison Préférée; Nelly and Monsieur Arnaud; Someone Else's America; Wallace & Gromit.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Cold Comfort Farm; Fargo; Heaven's Prisoners; Primal Fear; Spy Hard; The Craft; The Truth About Cats & Dogs; Twister; Welcome to the Dollhouse.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Mission: Impossible.*

New Coliseum—701 W. 181st St. (740-1545) *Flipper; Mission: Impossible; Spy Hard; Twister.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Mission: Impossible; The Craft; Twister.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Flipper; Twister.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Flipper.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Thin Line Between Love and Hate; Flipper; Heaven's Prisoners; Mission: Impossible; Original Gangstas; Primal Fear; Spy Hard; The Craft; The Great White Hype; Twister.*

Concourse Plaza—214 E. 161th St. (588-8800) *Flipper; Heaven's Prisoners; Mission: Impossible; Spy Hard; Sunset Park; The Craft; The Quest; Twister.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Flipper; Mission: Impossible; The Truth About Cats & Dogs; Twister.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Mission: Impossible; Twister.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Thin Line Between Love and Hate; Flipper; Heaven's Prisoners; Mission: Impossible; Original Gangstas; Spy Hard; The Craft; The Great White Hype; The Quest; The Substitute; Twister.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Flipper; Mission: Impossible; Primal Fear; The Craft; The Truth About Cats & Dogs.*

Brooklyn Heights—70 Henry St. (596-7070) *Cold Comfort Farm; Mission: Impossible.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Flipper; Mission: Impossible; Twister.*

Cobble Hill—265 Court St. (596-9113) *Flipper; Heaven's Prisoners; I Shot Andy Warhol; Spy Hard; Twister.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Heaven's Prisoners; Spy Hard; Twister.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Flipper; Heaven's Prisoners; Mission: Impossible; Mulholland Falls; Twister.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Flipper; Mission: Impossible; Twister.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *A Thin Line Between Love and Hate; Flipper; Mission: Impossible; Original Gangstas; The Craft; The Truth About Cats & Dogs.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Heaven's Prisoners; Spy Hard; Twister.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Flipper; Mission: Impossible; Spy Hard; Twister.*

Metropolitan—392 Fulton St. (777-FILM#829) *Flipper; Sunset Park; The Great White Hype; Twister; Mission: Impossible.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Flipper; Mission: Impossible; Twister.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *A Thin Line Between Love and Hate; The Great White Hype; Twister.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Flipper; Mission: Impossible; Original Gangstas; The Craft; The Quest; Twister.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Flipper; Heaven's Prisoners; Mission: Impossible; Spy Hard; The Craft; The Truth About Cats & Dogs; Twister.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Flipper; Mission: Impossible; Spy Hard; The Craft; Twister.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Cold Comfort Farm; Spy Hard; Twister.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Heaven's Prisoners; Spy Hard; Twister.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Spy Hard; Jane Eyre.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Cold Comfort Farm; Flipper; The Quest.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Mission: Impossible; Original Gangstas.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Flipper; Heaven's Prisoners; Spy Hard; The Craft; Twister.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Mission: Impossible; Primal Fear; Spy Hard.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Heaven's Prisoners; The Birdcage.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Flipper; Mission: Impossible; Primal Fear; The Craft; The Truth About Cats & Dogs.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Mission: Impossible; The Craft; Twister.*

Main Street—72–66 Main St., Flushing (268-3636) *Flipper; Mission: Impossible; Primal Fear; The Truth About Cats & Dogs; Twister.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Craft; The Truth About Cats & Dogs; Twister.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Flipper; Heaven's Prisoners; Mission: Impossible; Spy Hard; The Craft; Twister.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Anne Frank Remembered; Primal Fear.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Twister; Flipper.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Heaven's Prisoners; Primal Fear; The Craft; Twister.*

Surfside—104th St., Rockaway (945-4632) *Twister; Flipper.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Flipper; Mission: Impossible; The Truth About Cats & Dogs.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Mission: Impossible.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Flipper; Mission: Impossible; Spy Hard; The Craft; Twister.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Flipper; Mission: Impossible; Spy Hard; Twister.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Flipper; Heaven's Prisoners; Mission: Impossible; Primal Fear; Spy Hard; The Birdcage; The Craft; The Great White Hype; The Truth About Cats & Dogs; Twister.*

Museums, Societies, Etc.

American Museum of Natural History—Two IMAX films: *Destiny in Space* and *Titanica.* Central Park West at 79th St. (769-5650); $10 singly; $13 double feature Fri. and Sat. nights.

American Museum of the Moving Image—"Alfred Hitchcock and Fritz Lang in America." 6/1: *Scarlet Street* (1945) and *Strangers on a Train* (1951). 6/2: *You Only Live Once* (1937) and *North by Northwest* (1959). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—5/28: "Musical Posters." 5/31: *Intolerance* (1916). 6/1: "Films of George Landow" and "130 Films by Louis and August Lumière, 1896–1905." 6/2: *Two Sisters* (1996), *From Unfinished Tales of Jerusalem* (1996), "Films by Georges Melies," and "Films by Marie Menken." 32 Second Ave., at 2nd St. (505-5181); $7.

Brooklyn Museum—"Third African Film Festival." 5/31 and 6/1: *Totor.* 6/2: *I Am the Future* (1994). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 330); $6.

A Different Light—6/2: *The Killing of Sister George* (1968). 151 W. 19th St. (989-4850); free.

Donnell Media Center—5/29: *A Bailar! The Journey of a Latin Dance Company* (1988) and *El Baquine de Angelitos Negros* (1977). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 5/30: "Musicals Before the Code." 5/27: *King of Jazz* (1930) and *Girl Crazy* (1932). 5/28: *The Love Parade* (1922) and *Folies Bergère* (1935). 5/29 and 5/30: *Going Hollywood* (1933) and *Hollywood Party* (1934). 5/30: *Follow Thru* (1930) and *The Vagabond King* (1930). Beginning 5/31: "Out of the Seventies: Hollywood's New Wave, 1969–1975." 5/31–6/2: *Five Easy Pieces* (1970). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—5/27–6/2: *Carpati: 50 Miles, 50 Years* (1995). 5/28 and 5/31: *Latcho Drom* (1995). 6/1 and 6/2: "Movies for Kids." *Court Jester* (1956). 65 W. 65th St., plaza level (875-5600); $7.50.

French Institute—5/28: *Ripoux contre ripoux* (1990). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $5.50 seniors.

Jewish Museum—5/28: *Number Our Days* (1977). 6/4: *Kitty: Return to Auschwitz* (1979). 1109 Fifth Ave., at 92nd St. (423-3200); $8.

Lighthouse Cinema—"The Homosexuals—a CBS Special Report." 116 Suffolk St. (bet. Rivington and Delancey Sts.; 979-7571); $7.

Museum of Modern Art—"Don Siegel." 5/27 and 5/28: *Night Unto Night* (1949). 5/27 and 5/31: *Count the Hours (Every Minute Counts)* (1953). 5/28 and 5/31: *Jinxed!* (1982). 5/30 and 6/2: *An Annapolis Story (The Blue and the Gold)* (1955), *The Black Windmill* (1974), and *Telefon* (1977). 5/31: *Rough Cut* (1980). 6/1: *Flaming Star* (1960), with a young Elvis Presley. Also: "New Releases From the Circulating Library." 5/27: "The Origins of American Film—The African-American Cinema." 5/27 and 6/1: *Satyajit Ray—Introspections* (1990). 5/28: *Pull My Daisy* (1959) and *The Last Clean Shirt* (1964). 5/28 and 5/31: *The Quiet One* (1949). 5/31: *Shirley Clarke in Our Time* (1993) and "The Origins of American Film: Origins of American Animation 1900–1921." 6/1: *George Grosz in America* (1993). 6/2: "Films on Art," two programs. Also, 5/30: "New Documentaries." *A Little Vicious* (1991) and *Hash & Rehash* (1995). 11 W. 53rd St. (708-9480); $8.

Symphony Space—"The Best Films of Our Lives, Part II." 5/28: *The Elephant Man* (1980) and *Beauty and the Beast* (1946). 2537 Broadway (864-5400); $7.

Festival

Kaye Rations

This summer, Lincoln Center devotes its entire "Movies for Kids" series to Danny Kaye (above, in 'The Secret Life of Walter Mitty'). The tribute to the late comic genius—who labored tirelessly for UNICEF—kicks off June 1. (See "Museums, Societies, Etc." for more info.)

Photographs courtesy of the Film Society of Lincoln Center.

for information call NEW YORK

For the latest on restaurant trends, nightspots, Broadway shows, concerts, sporting events, and more, turn to NEW YORK's Information Services Department.

To get information about any articles or reviews that have appeared in NEW YORK, just call 212-880-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday-Friday, 10:30 A.M. to 4:00 P.M.

art

Box Works...Peter Voulkos...African Art

Galleries

Solos

Madison Avenue and Vicinity

Elizabeth Butterworth/Jennifer Lee—Recent gouache paintings of plant forms, turtles, monkeys, shells, and other flora and fauna/New ceramics. Through 6/28. Graham, 1014 Madison Ave. (535-5767).

Spelman Evans Downer—Paintings of aerial views of New York that combine elements of photorealism, abstraction, expressionism, and Oriental brush-painting techniques, at the Arsenal, in Central Park at Fifth Ave. and 64th St. (360-8163), through 6/21, and at Arstark, 568 Broadway (431-7334), through 6/21.

Melvin Edwards—Recent welded-steel sculptures; through 6/29. CDS, 76 E. 79th St. (772-9555).

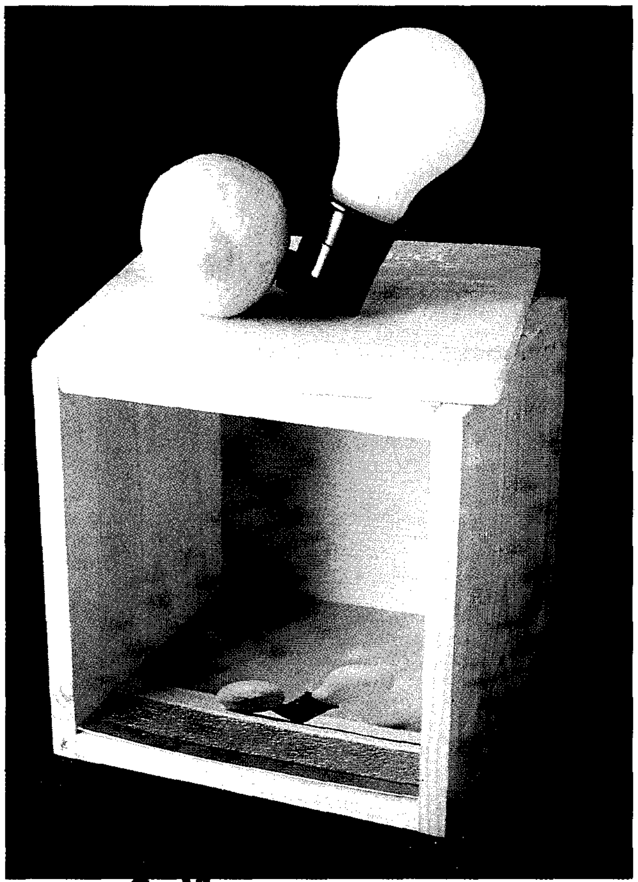
Per Kirkeby—New paintings from the series "New Shadows" that were inspired by his travels in Greenland; through 6/28. Werner, 21 E. 67th St. (988-1623).

George Maciunas—The first exhibition devoted to the full range of the Fluxus founder's work, including a selection of commercial and Fluxus graphics, unique biographical artworks, and original paste-up mechanicals spanning the years 1959 to 1976; through 6/22. Ubu, 16 E. 78th St. (794-4444).

Matta—Drawings on the theme of sports that were made by the artist in the early fifties; through 6/16. Martin, 23 E. 74th St. (288-2213).

Mercedes Matter/Kit White—A selection of abstract paintings by the founder of the New York Studio School/Large-scale abstract paintings; 6/4–29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Pablo Picasso—Portraits painted between 1920 and 1970; through 6/29. Gagosian, 980 Madison (744-2313).



On View

Square Deal

Joseph Beuys's whimsical 'Capri–Batterie' is among the more than 100 works in "Box," a rich, jam-packed exhibition that examines the box's influence on artists from the eighteenth century to the present. At Fotouhi Cramer Gallery, 560 Broadway; through June 22.

57th Street Area

Avigdor Arikha—Paintings and drawings of still life, studio interiors, nude and clothed figures, landscapes, and portraits, and selected prints from 1966 to 1995; through 6/15. Marlborough, 41 E. 57th St. (627-1455).

Jose Bedia—Recent paintings and drawings that combine nineteenth-century photographs of the Kongo and North American Indians with the artist's own hand-rendered versions of the same image; through 6/7. Adams, 50 W. 57th St. (489-5064).

Ross Bleckner—New paintings that incorporate images of chrysanthemums, daisies, and sunflowers; through 6/29. Boone, 745 Fifth Ave. (752-2929).

John Chamberlain/Elizabeth Murray—New painted steel sculptures/New collage drawings on cut paper. Through 6/21. PaceWildenstein, 32 E. 57th St. (421-3292).

Robert Goodnough—Abstract paintings executed between 1953 and 1965; through 6/15. De Nagy, 41 W. 57th St. (421-3780).

Julie Heffernan—Recent paintings that combine images of landscape, figures, and still life; through 6/15. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

David Hockney—Small-scale paintings and a large-scale painting that extends onto the floor titled *Snail's Space* that is being shown as a performance with six vari-lites providing a nine-minute cycle, through 6/15, at Emmerich, 41 E. 57th St. (752-0124), and paintings and photographs of paintings, through 6/15, at Miller, 41 E. 57th St. (980-5454).

Wifredo Lam—Paintings and works on paper made by the Cuban artist between 1940 and 1970; through 6/15. Lelong, 20 W. 57th St. (315-0470).

Pablo Picasso—An exhibition of drawings and paintings executed in Spain during the artist's formative years that focuses on his rebellion against his academic training, through 6/15, at Yoshii, 20 W. 57th St. (265-8876), and unique ceramic works from the Jacqueline Picasso collection, through 7/14, at Hammer, 33 W. 57th St. (644-4400).

Paul Rickert—Recent small-scale paintings and watercolors that depict scenes in the Penobscot Bay region of Maine; through 6/15. Fischbach, 24 W. 57th St. (759-2345).

Daniel Spoerri—Assemblages based on a nineteenth-century medical text and its gravures illustrating various medical operations; through 6/14. Zabriskie, 41 E. 57th St. (752-1223).

May Stevens—Recent paintings and works on paper; through 6/14. Ryan, 24 W. 57th St. (397-0669).

Anne Tabachnick—A memorial exhibition of paintings by this second-generation New York School artist whose canvases are a unique synthesis of Abstract Expressionism and European Modernism; through 6/22. Snyder, 20 W. 57th St. (262-1160).

Anne Truitt—New painted wood sculptures; through 6/21. Emmerich, 41 E. 57th St. (752-0124).

Andy Warhol—Drawings, paintings, prints, and objects by the Pop artist spanning the years 1955 to 1975; through 6/29. Sheehan, 20 W. 57th St. (888-4220).

SoHo and TriBeCa

Martha Benzing—Paintings made with candy and candy pigments; through 6/29. Golden, 39 Wooster St. (274-0080).

Berrisford Boothe—Paintings on panels of various geometric shapes; through 6/29. Kelly, 591 Broadway (226-1660).

Carlos Garaicoa—Works that use texts, photography, and installation components to comment on the destruction and conservation of Havana's architectural heritage; through 6/29. Stellweg, 87 E. Houston St. (431-5556).

Squeak Carnwath—New paintings that incorporate text and pictographs; through 6/15. Beitzel, 102 Prince St. (219-2863).

Carolee Schneemann—An installation of photographic columns of permutated colored prints, columns of related text, sculptural objects, and video monitors that continues the artist's investigation of the unconscious mind, nature, gender, and the body; through 6/30. Wimmer, 560 Broadway (274-0274).

Cheryl Goldsleger—Paintings and drawings of invented architectural spaces; through 6/22. Rosenberg + Kaufman, 115 Wooster St. (431-4838), Wed. and Thurs. 11–7, Fri. and Sat. 11–6.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph courtesy of Fotouhi Cramer Gallery.

Pascal Convert—An installation of wall drawings and sculpture that is intended as a meditation on thought, memory, and loss; through 6/29. Crosby Street Project, 113 Crosby Street (925-8289), Thurs.–Sun. 1–6.

Chris Costan—New montages and paintings; through 6/15. Fao, 558 Broome St. (334-8125).

Joshua Decter—A project titled *Cathode Ray Clinic #1 that is the critic-curator's tongue-in-cheek* remedy for the television-addicted; through 6/16. Apex Art, 291 Church St. (431-5271).

Thomas Demand/Scott Burton—Photographs that depict life-size, three-dimensional cardboard replicas of Bill Gates's dorm room, the exterior of the apartment where Jeffrey Dahmer lived, and other interiors and exteriors of buildings that were built by the artist based on other photographers' images of those places/An exhibition of the late artist's chair sculptures. Through 6/29. Protetch, 560 Broadway (966-5454).

David Deutsch—New monochrome paintings that depict landscapes dotted with architecture and the occasional human figure as viewed from an aerial perspective; through 6/22. Gorney, 100 Greene St. (966-4480).

Koki Doktori/Ming Fay—Abstract paintings/Sculpture. Through 6/22. Foster, 62 Crosby St. (966-9024).

Spelman Evans Downer—See "Solos," "Madison Avenue & Vicinity."

Carroll Dunham—Recent drawings that make sophisticated references to the Surrealists Yves Tanguy and Joan Miró and to the Abstract Expressionists Jackson Pollock and Cy Twombly; through 6/15. Nolan/Eckman, 560 Broadway (925-6190).

Peter Edlund—Paintings of landscapes and imaginary portraits; through 6/27. Shainman, 560 Broadway (966-3866).

Kevin Finklea—Paintings on wood constructions that are inspired by the artist's observations of the urban landscape; through 6/15. Condeso/Lawler, 524 Broadway (219-1283).

Tony Fitzpatrick/Jaime Palacios—Recent etchings that draw on such sources as Audubon prints, comics, and tattoos/Paintings that depict human figures floating on surreal grounds of objects. Through 6/29. Knowlton, 568 Broadway (966-2625).

Damien Hirst—New sculpture and paintings by this British artist whose work has explored metaphors of pharmacology, media propaganda, and the estrangement from nature; through 6/15. Gagosian, 136 Wooster St. (228-2828).

Godwin Hoffmann—Minimal abstract paintings from the past 25 years; through 6/29. Engelhorn, 470 Broome St. (966-6882).

Donald Judd—Drawings made between 1970 and 1984 that describe proposals for various metal and concrete sculptures; through 6/29. Inglett, 100 Wooster St. (343-0573).

Karen Carson—Drawings from the artist's "Innocence" series that are displayed under green Plexiglas and combine the iconographic sweetness of a Hallmark card with the ominous elegance of tattoo art; through 6/29. Maynes, 225 Lafayette St. (431-3952).

Toba Khedoori—Recent paintings on paper; through 6/15. Zwirner, 43 Greene St. (966-9074).

Irving Kriesberg/Dan Corbin—Pastel paintings on paper/Sculptures of the female figure. Through 6/12. Perlow, 560 Broadway (941-1220).

Shigeko Kubota—Kinetic sculptures, a video "rock garden," and overhead projections; through 8/2. Fung, 140 Sullivan St. (505-3369).

Yayoi Kusama—The Japanese artist's works from the fifties and sixties, including her characteristic *Infinity Net* paintings on paper and canvas, collages, photo-collages, pastel drawings, and the notorious *Accumulations*—furniture and other household objects to which she attached a profusion of sewn and stuffed phallic or yam-shaped forms; through 6/21. Cooper, 155 Wooster St. (674-0766).

Franca Marini—Paintings of imaginary landscapes animated with groups of enigmatic human figures, horses, and primordial trees and hills; through 6/29. Harris, 524 Broadway (941-9895).

Natvar Bhavsar—Abstract paintings and works on paper; through 6/29. Bose Pacia, 580 Broadway (966-3224).

Kristin Oppenheim—A sound work that incorporates the artist's voice, a recording of Jimi Hendrix's song "Hey Joe," and an installation of searchlights that scan an otherwise unaltered gallery space; through 6/15. 303, 89 Greene St. (966-5605).

Mimmo Paladino—New paintings and sculpture; through 6/15. Sperone Westwater, 142 Greene St. and 121 Greene St. (431-3685).

Sam Reveles—Four large-scale abstract paintings and related gouache and pencil drawings; through 6/8. CRG, 93 Grand St. (966-4360).

Peter Rösel/Sylvie Fleury—An installation of five life-size "lions" made of more than 300 heavy-duty yellow rubber raincoats that the artist sews together/A wall drawing incorporating found fabric patterns and text captions from the beauty and fashion worlds. Through 6/18. TZ'Art, 28 Wooster St. (966-9059).

Robert Ryman—New paintings; through 6/21. PaceWildenstein, 142 Greene St. (421-3292).

Lenore Tawney—New collages and assemblages that combine words, images, fragments of old books and manuscripts, stones, shells, and other found objects; through 6/29. Donahue, 560 Broadway (226-1111).

Günter Umberg—Recent paintings; through 6/22. Stark, 560 Broadway (925-4484).

Joep van Lieshout—Furniture, fully functional sinks, toilets, and bath tubs, and a mobile home unit by this Dutch artist who has designed spaces for the architect Rem Koolhaas; through 6/15. Tilton, 49 Greene St. (941-1775).

Peter Waite—Paintings of various kinds of institutions, among them casinos, prisons, corporate boardrooms, and educational facilities; 6/4–7/26. Thorp, 103 Prince St. (431-6880).

Rachel Whiteread—Five new sculptures that continue the British artist's exploration of spaces and objects by filling or surrounding them with plaster, rubber, or resin casts; through 6/18. Luhring Augustine, 130 Prince St. (219-9600).

Other

Liz Christensen/Amadeo Penalver—Paintings and works on paper by both; through 6/15. ApE, Pier 64, W. 24th St. (807-1121).

Willem de Kooning—Three monumental bronze sculptures depicting the artist's classic elemental woman and a group of thirteen hand-size bronzes based on the human figure that were made in 1969, three of which served as maquettes for the monumental works; through 6/30. Marks, 522 W. 22nd St. (861-9455), Thurs.–Sun. 12–6.

Julio Galan—New paintings; through 6/30. Nosei, 530 W. 22nd St. (741-8695).

Lucy Gunning—Recent videos by a British artist; through 6/15. Greene Naftali, 526 W. 26th St. (463-7770), Wed.–Sat. 10–6, Sun. 12–6.

Matts Liederstram/Mike Sale—Paintings that transform Poussin-like landscapes into murky nocturnal scenes/A video projection that depicts the artist, who is himself black and gay, watching black-exploitation porno films for pleasure. Through 6/30. White Columns, 154 Christopher St. (924-4212).

Mercedes Matter—Still-life drawings from the past ten years; 6/4–7/13. New York Studio School, 8 W. 8th St. (673-6466).

Thomas Trosch—Large-scale paintings that suggest stage sets for musical comedies from the forties and fifties; through 6/30. Fredericks, 504 W. 22nd St. (633-6555), Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). "American Painters on the French Scene: 1874–1914," with works by Alexander Harrison, George Inness, Hugh Bolton Jones, Frederick William MacMonnies, Alfred Maurer, Charles Sprague Pearce, others; through 7/12.

Feigen—49 E. 68th St. (628-0700). "A Century of Landscape Painting: England & France, 1770–1870," with works by Bonington, Corot, Courbet, Delacroix, Harpignies, Monet, Valenciennes, others; through 6/28.

Hirschl & Adler—21 E. 70th St. (535-8810). "Yanks Paint Brits" features portraits of English subjects painted over the past 200 years by American artists, including works by Romaine Brooks, Red Grooms, John Singer Sargent, Nelson Shanks, Gilbert Stuart, James McNeill Whistler, Andy Warhol, and others; through 6/28.

57th Street Area

ACA—41 E. 57th St. (644-8300). "Spirit Witness," with sculpture, paintings, works on paper, and photography by William T. Hillman, Jeffrey Maron, and Rosalind Solomon; through 6/29.

Artopia—24 W. 57th St. (956-0901). Images of goddesses in paintings and sculptures by Mary Beth Edelson, Audrey Flack, Ann McCoy, Ana Mendieta, Nancy Spero, and others; through 6/15.

Brewster—41 W. 57th St. (980-5373). Miniature paintings by sixteen contemporary Latin American artists, among them Jose Bedia, Leonora Car-

rington, Benjamin Dominguez, and Francisco Toledo; through 6/22.

French—24 W. 57th St. (247-2457). Paintings of landscapes, interiors, and still life by Anderson, Briggs, Berg, Fields, Kelly, Linehan, Monafo, J. Patterson, W. Patterson, Zigmond, others; through 9/3.

Mathes—41 E. 57th St. (752-5135). "After Dark," with nocturnal images by Berenice Abbott, Peter Alexander, James Casebere, Ellen Phelan, Odilon Redon, Alfred Stieglitz, others; through 6/21.

McCoy—41 E. 57th St. (319-1996). A selection of modern and contemporary works on paper; through 6/22.

Rosenfeld—24 W. 57th St. (247-0082). Paintings on paper from the forties and fifties by the playwright Clifford Odets; WPA mural studies and other works from that era by Carter, Covarrubias, Gellert, Hirschfeld, Reiss, Shahn, others; through 6/8.

Spanierman—45 E. 58th St. (832-0208). Paintings of Cape Ann, Massachusetts, executed between 1840 and 1940, by Avery, Davis, Hartley, Hassam, Homer, Hopper, Lane, Prendergast, Sloan, and Twachtman; through 6/22.

Washburn—20 W. 57th St. (397-6780). Paintings and collages from the fifties by Agnes Martin, Alice Trumbull Mason, and Anne Ryan; 5/29–7/12.

SoHo and TriBeCa

Alexander and Bonin—59 Wooster St. (925-2343), Fri. and Sat. 10–6. Works by Matthew Benedict, Eugenio Dittborn, Willie Doherty, and Ree Morton; through 6/29.

Art in General—79 Walker St. (219-0473). "Domestic Partnerships: New Impulses in Decorative Arts From the Americas," with works by David Avalos, Los Carpinteros, Maria Elena Gonzalez, Kukuli Velarde, Saul Villa, others; through 6/29.

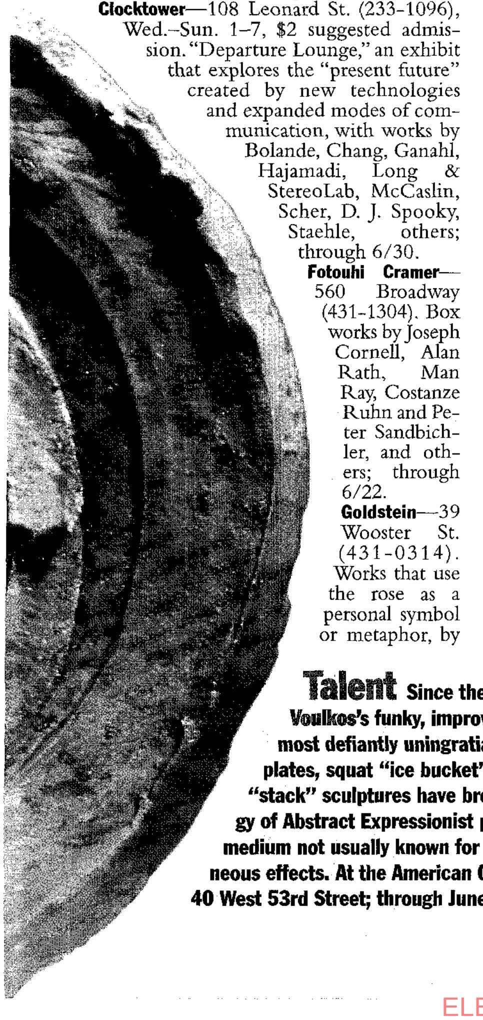
Black + Herron—79 Grand St. (431-1670). "Water Line," with works by Blackwell, DeLuccia, Micros, Parish, Prol, Shapiro, others; through 6/1.

Blum—99 Wooster St. (343-0441). "In Quest of the Absolute," with paintings by Federle, Malevich, Marioni, Mondrian, Newman, Marden, Martin, Reinhardt, Rothko; through 6/8.

Clocktower—108 Leonard St. (233-1096), Wed.–Sun. 1–7, $2 suggested admission. "Departure Lounge," an exhibit that explores the "present future" created by new technologies and expanded modes of communication, with works by Bolande, Chang, Ganahl, Hajamadi, Long & StereoLab, McCaslin, Scher, D. J. Spooky, Staehle, others; through 6/30.

Fotouhi Cramer—560 Broadway (431-1304). Box works by Joseph Cornell, Alan Rath, Man Ray, Costanze Ruhn and Peter Sandbichler, and others; through 6/22.

Goldstein—39 Wooster St. (431-0314). Works that use the rose as a personal symbol or metaphor, by Dawn Clements, Colin Cochran, Agnes Denes, Michael Krondl, and Stephen Lack; through 6/29.



Talent **Since the fifties, Peter Voulkos's funky, improvisatory, and almost defiantly uningratiating ceramic plates, squat "ice bucket" vessels, and "stack" sculptures have brought the energy of Abstract Expressionist painting to a medium not usually known for its spontaneous effects. At the American Craft Museum, 40 West 53rd Street; through June 9.**

Postmasters—80 Greene St. (941-5711). Works by Devon Dikeou, Robert Heckes, and Christian Schumann/A mixed-media installation by Claude Wampler; through 7/13.

Solomon—172 Mercer St. (941-5777). Recent works by Eric Drooker, Paul Garrin, and David Rokeby; through 8/2.

Stendhal—386–388 W. Broadway (334-4549). An exhibition of prints by 32 contemporary artists to benefit the French nonprofit organization Doctors of the World; 5/30–7/30.

Sundvik—26 Grand St. (226-6361). Works by Tiago Estrada, Jon Kline, and Warren Neidich; through 6/15.

Thread Waxing Space—476 Broadway (966-9520). "Shred Sled Symposium: An Exhibition of Skateboard Graphics, 1976–1996," with works by Ackermann, Aron, Clark, McKee, Haring, Marie, RWist, others; through 6/15.

Other

Kirkland—504 W. 22nd St. (627-3930). The gallery's inaugural exhibition, "Ripe," presents works by David Jelinek, Deborah Kammer, Laura Larson, Melissa Marks, and Ellen Ross; through 6/2.

Photography

Bravin Post Lee—80 Mercer St. (966-2676). Photographs of babies by Barney, Callahan, Erwitt, Mann, Skoglund, Wegman, others; through 6/29.

Carl Chiarenza—Black-and-white abstract photographs taken between 1957 and 1995; through 7/12. Witkin, 415 W. Broadway (925-5510).

Albert Chong—Photographs by a Jamaican artist whose altarlike still-life compositions and portraits of himself engaged in ceremonial acts draw on Obeah, Rastafarianism, Santeria, and other spiritual practices; through 7/20. Throckmorton, 153 E. 61st St. (223-1059).

David Douglas Duncan—Photographs of Picasso accompanied by the artist's works in all media; through 6/30. Krugier, 41 E. 57th St. (755-7288).

Walker Evans/DoDo Jin Ming—A selection of his photographs of the exteriors of plantation houses, tenant farmers' dwellings, urban row houses, and other dwellings/Photographs taken in Egypt that investigate themes of memory, harmony, and order. Through 6/29. Miller, 138 Spring St. (226-1220).

Gerard Fieret—Black-and-white portraits of women and self-portraits from the sixties by the Dutch artist; through 6/29. Mann, 42 E. 76th St. (570-1223).

Frederic Ohringer—Photographs of flowers, nudes, and landscapes; through 7/12. Houk Friedman, 851 Madison Ave. (628-5300).

Emmet Gowin/Diana Michener—Aerial photographs taken in Kansas, a selection of pictures made over the past seven years at the Nevada Test Site, and new color photographs of Jerusalem/Photographs of corpses in various stages of forensic or medical examination. Through 6/29. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Jan Groover—New platinum-palladium contact prints whose imagery includes a series of Romanesque churches, backyard landscapes, and portraits of her neighbors; through 6/22. Borden, 560 Broadway (431-0166).

Helmar Lerski—Vintage photographs from the thirties and early forties, most of which are portraits of the photographer's former colleagues from the theater; through 6/22. 292, 120 Wooster St. (431-0292).

Paul Himmel—Photographs from the "Circus" and "Ballet" series by this photographer who worked for *Vogue* and *Harper's Bazaar* in the forties and fifties and studied with Alexey Brodovitch; through 6/22. Greenberg, 120 Wooster St. (334-0010).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Josef Sudek: The Pigment Prints, 1947–1954"; "Highlights From the ICP Permanent Collection"; through 7/7.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "Horst: A Retrospective." A survey of works by the fashion photographer who is also the recipient of the 1996 ICP Master of Photography Award; through 6/2. . . . "Intimate Nature: Ansel Adams and the Close View." Photographs that depict the minute, specific aspects of nature; through 6/2. . . . "She Loves It, She Loves It Not: Women and Technology and Mistaken Identities," multimedia installations by Christine Tamblyn; through 6/2.

Barbara Kasten—Recent large-scale color photographs that are the artist's reinterpretations of ancient artifacts; through 6/15. Richardson, 560 Broadway (343-1255).

Herbert List—Photographs from the thirties; through 6/15. Miller, 41 E. 57th St. (980-5454).

Danny Lyon/Susan Fenton—Photographs documenting the lives of the indigenous Mayan peoples of Chiapas, Mexico/Hand-colored photographs of the human head that depict it as an anonymous, minimal object. Through 6/29. Lowinsky, 578 Broadway (226-5440).

Museums

American Craft Museum—"Klaus Moje Glass." Fifty mosaic glass works created between 1977 and 1994; through 6/9. . . . "The Art of Peter Voulkos." A survey of the artist's ceramic sculptures and related collages and monotypes produced since 1978; through 6/9. . . . "Form-Light-Glass: Contemporary Glass From the Czech Republic"; through 6/9. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"; through 8/18. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6-8 free), Sun. 12-5; $3; $1 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home." Architectural drawings, models, drawings for applied arts, furniture, textiles, and other works by the Viennese designer and architect; through 7/21. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. until 8:30).

Brooklyn Museum—"The Art of Thomas Wilmer Dewing: Beauty Reconfigured"; through 6/9. . . . "Converging Cultures: Art & Identity in Spanish America." Paintings, sculpture, costumes, textiles, domestic and religious objects, and manuscripts from the Spanish colonial viceroyalties of New Spain and Peru; through 7/14. . . . "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dia Center for the Arts—"Hanne Darboven: Kulturgeschichte 1880–1983"; through 6/29. . . . "Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/29. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/29. . . . "Gerhard Richter: Atlas"; through 6/29. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Image and Memory: Latin American Photography, 1880–1992"; through 6/13. . . . "Portrait: A Site-Specific Installation by

Photograph courtesy of the American Craft Museum.

Carla Preiss"; through 6/16. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Soane: Connoisseur & Collector." A selection of architectural drawings from the collection of works housed in Sir John Soane's Museum in London; through 7/7. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"In/sight: African Photographers, 1940 to the Present"; through 9/29. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Jewish Museum—"Marc Chagall 1907–1917." An overview of the artist's early career, including paintings, gouaches, and drawings; through 8/4. . . . "Too Jewish? Challenging Traditional Identities"; through 7/14. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Making Music: Two Centuries of Musical Instrument Making in New York"; through 7/28. . . . "Bare Witness: Clothing and Nudity"; through 8/18. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Enamels of Limoges"; through 6/16. . . . "Works Progress Administration Color Prints in the Metropolitan"; through 6/16. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. . . . "American Painting: 1930–1940, Selections From the Collection"; through 9/8. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . " Refining the Sports Car: Jaguar's E-Type"; through 8/20. . . . "Come Sunday: Photographs by Thomas Roma"; through 6/18. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"Furniture's "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"171st Annual Exhibition"; 5/29–9/1. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Partial Recall: Photographs of Native North Americans"; through 6/21. . . ."Ancestral Memories: A Tribute to Native American Survival"; through 6/21. George Gustav Heye Center, One Bowling Green (825-6700), 10–5 daily; free.

New York Public Library—"The Hand of the Poet: Original Manuscripts by 100 Masters"; through 6/31. . . . "The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Metropolitan Lives: The Ashcan Artists and Their New York, 1897–1917"; through 8/4. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Through British Eyes: Images of Bermuda, 1815–1860." An exhibition of early-nineteenth-century drawings, watercolors, and prints of Bermuda that was organized by the Bermuda National Gallery and the Bermuda Government Archives; through 8/18. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Studio Museum in Harlem—"Explorations in the City of Light: African-American Artists in Paris, 1945–1965"; through 6/2. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Kienholz: A Retrospective." The first museum retrospective of the artist's own work and his twenty years of collaborations with his wife and partner, Nancy Reddin Kienholz, including more than 100 pieces ranging from intimate objects to house-scale environments; through 6/2. . . . "Collection in Context—Paul Cadmus: The Sailor Trilogy." The artist's paintings of carousing sailors on shore leave in Riverside Park in the early thirties; 6/1–9/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Jane Dickson: Paradise Alley." Paintings from the artist's "Times Square" series; through 6/28. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 6/1 at 10 and 2: "Fine and Rare Wine." On view from 5/29.

Christie's East—219 E. 67th St. (546-1000). 6/4 at 10 and 2: "European Decorative Arts." On view from 5/31.

Sotheby's—York Ave. at 72nd St. (606-7000). 6/4 at 10:15 and 2: "Judaica." On view from 5/30.

Preview

Continental Divide

Nothing sparks critical opinion like curatorial license. That anyone had the nerve to organize an exhibition covering the whole of African art, and then offer those works as the aesthetic equal of Western art, as the *English painter and African-art collector Tom Phillips did in* "Africa: The Art of a Continent," made at least one British critic hot under the collar when it opened at the Royal Academy of Arts last fall. Still, the show drew more than 250,000 visitors in London before traveling to Berlin, and stands to receive an even warmer public reception when it opens at the Solomon R. Guggenheim Museum next week. For one thing, Americans have long been accustomed to seeing African art in art museums (the first American survey of African art presented as art was held at MOMA in 1935), while Europeans have traditionally encountered it in ethnographic museums. And though the Guggenheim's exhibition is smaller than the original version, it boasts more than 100 additional works from American collections; more explanatory placards; an entirely new exhibition of African photography; a film festival; and afternoons of storytelling, music, and dance. Hoopla aside, Phillips's vision—to represent all parts of Africa—remains intact. Finally, works from eastern, southern, and northern Africa, areas whose art has previously taken second place to works of western and central Africa, are given their due. Says the Guggenheim's coordinator, Jay Levenson: "It's the first show to give people a balanced picture of the strength of African art."

EDITH NEWHALL

Photograph courtesy of the Guggenheim Museum.

theater

Unhappy Families...Guns and Shudder

Opening Unhappy Families

'Asylum,' Steven Sater's dark fantasia about a child whose young life is ravaged by the raging dementia of his estranged parents, begins performances Wednesday at the Greenwich Street Theater.

Broadway

Previews and Openings

A Thousand Clowns—Well before sixties counterculture developed its full head of steam, playwright Herb Gardner was already providing Broadway with characters who marched to a different drummer. Robert Klein stars in this revival of his 1962 play about a refugee from the Manhattan rat race. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. *Roundabout, 1530 Broadway (869-8400).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200).*

Bring in 'Da Noise, Bring in 'Da Funk—Miss it at the Public a few months ago? George C. Wolfe and Savion Glover's meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200).*

Buried Child—Playwright (as opposed to actor) Sam Shepard, a mainstay of avant-garde New York theater for more than 30 years, is currently making his Broadway debut with a revival of what is perhaps his best script, a grotesquely funny chronicle of an American family hiding a dark secret. $42.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson, 256 W. 47th St. (307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

A Delicate Balance—The writer who infused continental absurdism with a distinctively American accent ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35-$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth, 236 W. 45th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200).*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, disco diva Jody Watley as Rizzo, and Chubby Checker (no identification necessary) as Teen Angel. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. Matthew Broderick has recently returned to the starring part in which he opened the production last spring, this time opposite his real-life girlfriend Sarah Jessica Parker as the girls-just-wanna-get-married secretary Rosemary. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at

Photograph by Tom LeGoff.

2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore, 243 W. 47th St. (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the current Broadway production of *State Fair,* the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100).*

Seven Guitars—"Things as they are / Are changed upon the blue guitar," wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr, 219 W. 48th St. (239-6200).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $60–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

State Fair—Had enough of the snow, New Yorkers? Take heart: In this new (and first-time-ever) stage adaptation of Richard Rodgers and Oscar Hammerstein II's 1945 musical film, about corn-fed Midwesterners experiencing pretty much the complete range of human emotions (boy meets girl, farmer meets pig, etc.) at the Iowa state fair, it might as well be spring. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box, 239 W. 45th St. (239-6200).*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) (Karen Mason will be filling in for Ms. Buckley from 6/3 to 6/15.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Tartuffe: Born Again—An updating of Molière's classic farce about religious hypocrisy that transports the title character and his patsy Orgon from seventeenth-century France to Baton Rouge, Louisiana. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle in the Square, 1633 Broadway (239-6200).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's ground-breaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the past 30 years unquestionably entitled to that distinction. $35. Mon.–Fri. at 8, Sat. at 6 and 10. Beginning performances 6/3. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Now Playing

Ancient History—Playwright David Ives (*All in the Timing, Don Juan in Chicago*), sex farceur to the overeducated, applies his dizzyingly inventive verbal wit to the woes of a baggage-laden married couple. $33 Tues.–Thurs., $35 Fri.–Sun. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Primary Stages, 354 W. 45th St. (333-4052).*

Antigone in New York—A homeless Latina and two eccentric Eastern European émigrés struggle to maintain their dignity on the mean streets of New York in Polish playwright Janusz Glowacki's award-winning drama. $25. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Arts & Leisure—"All the world's a stage," wrote Shakespeare, slightly more than three and a half centuries before the birth of the Cable News Network. The degree to which his words have taken on a frightening literalism in the age of electronic communications—to which political campaigns and wars in the Persian Gulf, once the province of sober documentary history, are now evaluated by television watchers largely in terms of their entertainment value—is the subject of Steve Tesich's new drama. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 6/9. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Bundle—Edward Bond's examination of the moral dilemma(s) faced by two men in deciding whether to rescue an abandoned child. $22.50 Fri. and Sat., $15 Wed. and Thurs., by donation on Tues. *Theatre for the New City, 155 First Ave. (633-1292).*

By the Sea, By the Sea, By the Beautiful Sea—Three one-act plays by Terrence McNally, Joe Pintauro, and Lanford Wilson. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Call Me Sarah Bernhardt—Impresario of Ridiculousness Everett Quinton stars as turn-of-the-century stage diva "Mimi London" in his latest defense of the proposition that theatrical success depends less on talent than (a) heartfelt sincerity and (b) *really heavy* eye shadow. $27.50. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Chelsea Playhouse, 519 W. 23rd St. (206-0523).*

The Chang Fragments—Philippine-born playwright Han Ong's play documents one Asian clan's search through ethnic prejudice and family collapse for a taste of the American Dream. $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 6/2. *Public Theater, 425 Lafayette St. (260-2400).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the famous recluse's life. $20. Thurs.–Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring projects as live stage shows before committing them to film. The American Jewish Theater, having dusted off Irving Berlin and George S. Kaufman's original script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—is currently giving the latter its first professional New York revival in 61 years. $35. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Through 6/23. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Curtains—The New Group, which has emerged within the past year as one of the city's most promising Off-Broadway companies, continues its program of bringing smaller, quality British plays to New York with this production of Stephen Bill's award-winning drama about euthanasia and the moral issues thereof. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *John Houseman, 450 W. 42nd St. (239-6200).*

Dark Rapture—Eric Overmyer (*On the Verge, or The Geography of Yearning*) has gone into the languorously shabby shadows of full *noir* mode for his latest work, a Raymond Chandleresque mystery that tracks a screenwriter pursuing money and his missing wife through varied bars, greenhouses, and used-car lots as a gang of distinctly threatening thugs pursues *him*. With Marisa Tomei (*My Cousin Vinny*) and Scott Glenn; directed by Scott Ellis. $37.50–$42.50. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. *Second Stage, 2162 Broadway (873-6103).*

A Fair Country—The enduring subject of the young dramatist Jon Robin Baitz is a currently unfashionable one: the demands of what used to be called Conscience. In such dramas as *The Substance of Fire*, *Three Hotels*, and *The End of the Day*, Baitz has impressed critics and hypnotized audiences with a kind of modern morality play, featuring characters caught between a morass of compromising circumstances and their own elusive sense of what it means to Do the Right Thing. His latest script, based on a childhood experience, examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Onstage

Empire of the Senses

On a visit to Castro's Cuba in the seventies, a Russian exchange visitor (James Colby) unlocks the blocked sensuality of a mute girl (Vanessa Aspillaga) in Nilo Cruz's *A Park in Our House*, currently in previews at New York Theatre Workshop (79 East 4th Street; 460-5475) for a June 6 opening.

Marathon '96—Ensemble Studio Theatre's annual festival of three separate series of new one-act plays, this year featuring work by such distinguished names as David Ives, Howard Korder, Arthur Miller, and Joyce Carol Oates. Single tickets $15; pass to all three series, $40. Wed.–Mon. at 7:30, Sun. at 3. Through 6/16. *Ensemble Studio Theatre, 549 W. 52nd St. (247-3405).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $40–$45. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 6/30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Papa—In stripping American prose to its hard essentials, Ernest Hemingway fell prey to a self-created myth that ultimately claimed his life. Len Cariou stars as the writer in John deGroot's one-man play. $40. Tues.–Sat. at 87, Wed. and Sat. at 2, Sun. at 3. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Radio Mambo—American culture isn't a melting pot, really; it's a stew whose constituents add to the overall taste without losing their own original flavor. That, anyway, is the view of the Latino comedy troupe Culture Clash in this series of vignettes about the heady urban mix—Haitians, farm workers, Hurricane Andrew survivors—on tap in the city of Miami. $20. Wed.–Sun. at 8, Sat. and Sun. at 3. Through 6/23. *Intar, 420 West 42nd Street (279-4200).*

Requiem for a Heavyweight—Rod Serling's classic fifties heartbreaker about a third-rate palooka looking for a comeback in both the ring and his life. $20. Tues.–Fri. at 8, Sat. at 9, Sun. at 3. *Kraine Theatre, 85 E. 4th St. (343-0123).*

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC-TV children's series. $20–$25. Wed.–Sat. at 8, Sat. and Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

The Slow Drag—Carson Kreltzer's play-with-jazz is a deconstruction of sexual and ethnic identity. With Vernel Bagneris, Ann Crumb, and Peggy Shaw; directed by Elise Thoron. $35. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Sunset Salome—In a theatrical variation on the old literary game of guessing what happened (happens?) to characters in novels after the book ends, this new musical by Peter Wing Healey and Max Kinberg checks in on *Sunset Boulevard*'s Norma Desmond—ready for her close-up and then some—as she stages a private version of *Salome* with her fellow inmates at a California hospital for the criminally insane. $20. Fri. and Sat. at 7, Sun. at 3:30. *HERE Performance Space, 145 Sixth Ave. (647-0202).*

Take It Easy—A new musical that pays affectionate homage to Hollywood's version of forties wartime romance. $27.50. Wed.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 7/31. *Judith Anderson Theatre, 422 W. 42nd St. (307-4100).*

Three in the Back, Two in the Head—Inspired by the real-life murder of a Canadian scientist, Jason Sherman's new drama investigates hall-of-mirrors intrigue and casual treachery in the story of a son searching the CIA for his father's assassins. $25. Mon.–Sat. at 8, Sat. at 3. *MCC Theater, 120 W. 28th St. (727-7765).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 *(279-4200).*

Tovah: Out of Her Mind—An evening of character comedy by the actress Tovah Feldshuh. $30.

Photograph by Joan Marcus.

THE INSATIABLE CRITIC

(continued from page 98) Peet, had found a 'burban refuge. It still feels strange to see André Soltner as a man-about-town after all those years when he refused to abandon his kitchen at Lutèce, never mind the temptation. But like Noah, André has been rescued by Ark, the restaurant conglomerate that bought him out.

The half-hour drive promised by Peet stretched out to 50 minutes as we crept toward the Lincoln Tunnel in rush-hour traffic. And the sun was streaking purple over the pollution fields as we finally parked behind **La Petite Rose,** small, natty, attached not to an inn as the directions so poetically suggested but to a Westfield, New Jersey, motel. There are so many Lutèce regulars to greet, it takes André several minutes to cross the room. They are flocking from every corner of New Jersey, even from Manhattan, the Peets report.

There is a rosebud among the Thai orchids on the table and a rose on the menu cover, homage to the exquisite botanical on the menu of the old Lutèce. Without a glance at the listing, André orders the chef's tasting. In minutes, we are laughing at the prologue: a sliver of Alsatian onion tart, Soltner's classic *amuse-bouche.* Spying the beef-marrow dumplings in the chicken consommé, Andre marvels and sighs: "Where do you find marrow dumplings these days?" There are mussels in a buttery broth, brandade of cod with red-pepper coulis, and sea bass (slightly overcooked for me, exactly as Soltner always insisted it ought to be). A fabulous Kirschwasser sorbet braces the spirit for entrées to follow. Luscious braised lamb with butter-logged carrots Vichy. Crisp duck confit on lentils dotted with tiny potato cubes. And rich veal shank in slices with spaetzle. Soltner nods approval. "Billy was always in charge of the spaetzle."

Dessert begins with the sunshine tart that André created twenty years ago when a friend told him that she was bringing me for dinner and that I loved lemon. The pungent confection is a chorus of orange—fruit, juice, peel, Grand Marnier. Not lemon at all. But then, Soltner wanted to be accommodating, not a toady. Now he sips the last of the wine and reaches for a third beignet soufflé, musing, "It's good for New Jersey to have a guy like that who won't go crazy and try to do only masterpieces, tall on the plate." Peet emerges in immaculate whites and a skyscraper-pleated toque to join his wife at our table. Soltner grins. "It's the first time I've *eaten* at Lutèce," he says. The highest compliment.

La Petite Rose, 431 North Avenue West, Westfield, New Jersey (908-232-1680). Lunch, Tuesday through Friday noon to 2 p.m. Dinner, Monday through Thursday 5:30 to 9:30 p.m., Friday and Saturday till 10 p.m. A.E., M.C., V. ■

Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

The Tragic and Horrible Life of the Singing Nun—Some show titles hardly *need* a plot summary, do they? Suffice it to say, then, that Blair Fell's play-with-music takes a distinctly unsentimental approach to the real-life story of the Belgian *soeur* who captivated American audiences in the sixties as one of Ed Sullivan's favorite guests, only—good heavens—to commit suicide with her lesbian lover twenty years later. $20/TDF. Wed.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Grove Street Playhouse, 39 Grove St. (279-4200).*

Valley Song—Since three springtimes ago, when South Africa elected Nelson Mandela to its presidency, the dramatist Athol Fugard has something new to write about: freedom. His newest play about his homeland is a response to what he calls "the great changes that have swept into our lives"—a parable about a young black girl (Lisa Gay Hamilton) longing to leave her native village for a taste of the new liberties, and an old man (Marius Weyers, taking over the role played by Mr. Fugard in the play's Manhattan Theatre Club production earlier this year) who must move beyond a lifetime of painful experience to let her go. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Venus—A new script by Suzan-Lori Parks (*The America Play*) about the trials of the nineteenth-century African woman plucked from her home to be exhibited, and degraded, throughout Europe as the "Venus Hottentot." $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *Martinson Hall at the Public, 425 Lafayette St. (260-2400).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $35. Tues.-Fri. at 8, Sat. at 6 and 10, Sun. at 7. *Atlantic Theater, 336 W. 20th St (239-6200).*

We'll Meet Again—Vicki Stuart's one-woman dramatic reminiscence about growing up in England during World War II among a group of music-hall performers offers memories of a blitz-torn childhood plentifully interspersed with classic songs of the period. $35–$50. Wed.–Sat. at 8, Wed., Sat., Sun. at 2:30; no performance 5/30. Through 6/30. *Saint Peter's Church (54th Street and Lexington Avenue; 935-5820).*

Off-Off Broadway

Catfish, Guns and Corndogs—$8, plus two-drink minimum. Mon. at 8. *Duplex, 61 Christopher St. (255-5438).*

Dark Habits—A stage script by Pedro Almodóvar and Fermin Cabal, based on the former's film comedy about an order of nuns dedicated to redeeming, er, errant Magdalenes. Performed alternately by two different casts—one of them all men, the other all women—in English and Spanish, respectively. $12; students/seniors/groups, $10/TDF + $5. Wed.–Sat. at 8, Sat. and Sun. at 3, Sun. at 6. (English premiere 5/29 at 7, Spanish premiere 5/30 at 7.) Through 6/16. *American Theatre of Actors, 314 W. 54th St. (875-7585).*

Gabriel-Gabrielle—$12. Thurs.–Sat. at 8, Sun. at 5. Through 6/30. *Looking Glass Theatre, 422 W. 57th St. (315-1737).*

God's Country—$12. Wed.–Sat. at 8, Sun. at 2. Through 6/9. *Synchronicity Space, 55 Mercer St. (713-5334).*

How He Lied To Her Husband/Village Wooing—Two one-acts by George Bernard Shaw, in a production by the National Asian-American Theatre Company. $12. Wed.–Sat. at 8, Sat. and Sun. at 3. *Vineyard 26th St. Theatre, 309 E. 26th St. (505-3003).*

Love Is Not a Water Solution / The Little Venice Makes a Good Drink —Two new dramas by Leonard Melfi. *Venice* plays the first and third weekends of each month and *Love* the second and fourth weekends. $15; $12 seniors/students. Fri. at 9, Thurs., Sat. and Sun. at 8. *2628 Broadway (961-0962).*

Murder By Word of Mouth—$12; $9 students/seniors. Mon.–Sat. at 6:30, 6/2 at 3. *Miranda Theatre, 259 W. 30th St. (213-5190).*

Nice Chair—$12; $8 students/seniors. Tues.–Sat. at 8, 5/26, 6/2 at 7, 6/9 at 3; special benefit performance 6/4, $30. Through 6/9. *New Georges, 46 Walker St. (560-7387).*

Prism—$10. Thurs.–Sun. at 8. Through 6/9. *Theater for the New City, 155 First Ave. (254-1109).*

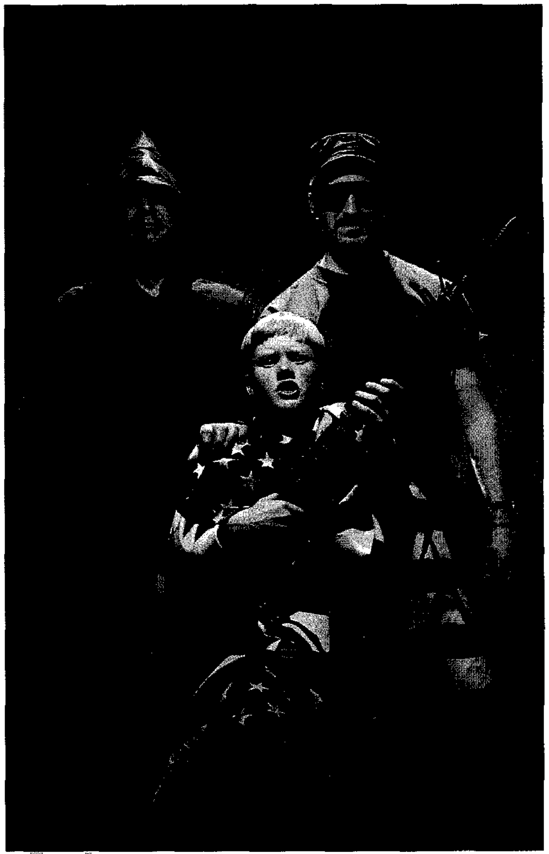
Rumors—$12. Thurs.–Sat. at 8, Sat. and Sun. at 3. Through 6/2. *Fellowship Hall, 1157 Lexington Ave. (642-5068).*

Say, Darling—$12/TDF +7. Fri., Sat., Mon. at 8, Sun. at 3. Through 6/17. *West End Theatre, 263 W. 86th St. (866-4454).*

Theatre of Dreams—$15. Fri.–Sat. at 8. *Jan Hus Playhouse, 351 E. 74th St. (1-800-373-2631).*

Watch Your Step—$10. Thurs.–Sat. at 9, Sun. at 3. Through 6/9. *Theatre for the New City, 155 First Ave. (254-1109).*

Wolf at the Door—$10 Thurs.–Sun.; Wed., pay what you can. Wed.–Sat. at 8, Sun. at 3. Through 6/2. *One Dream, 232 W. Broadway, at Franklin St. (781-2262).*



Onstage

Armed and Dangerous

If you're looking for a show that's timely, Steven Dietz's latest play couldn't—unfortunately—be more so. A disturbing study of America's white-supremacist militias, *God's Country* is based on the real-life story of the Order, the group responsible for the 1984 murder of Jewish talk-show host Alan Berg. At Synchronicity Space (55 Mercer Street; 713-5334) through June 9.

Photograph by Scott Newirth.

in concert

Jerusalem 3000...Operettas...Noche Flamenca

Classical Music

Wednesday, May 29

Orpheus Chamber Orchestra and Richard Goode, Pianist—Perform works by Stravinsky, Tchaikovsky, and Mozart. *Metropolitan Museum of Art, Grace Rainey Rogers Auditorium (570-3949), at 8; $30.*

From Operetta to Broadway Musical—Singers including Victoria Cazella, Lorraine Goodman, and Michael McDonald perform selections from *Sweethearts, Rose Marie,* and *The Student Prince. New-York Historical Society, 2 W. 77th St. (873-3400), at 8; $8.*

Thursday, May 30

Bargemusic—Works by Takemitsu, Glazunov, and Debussy for flute, harp, and viola. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

New York Philharmonic—Performs works by Bloch and Bruckner with cellist Lynn Harrell; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Renee Fleming, Soprano—Performs works by Ian Copland, Poulenc, and Turina. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $30.*

Stanley Irwin, Bass-Baritone—Performs the New York premiere of David Ott's song cycle *Renascence. Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $20.*

Friday, May 31

New York Philharmonic—See 5/30, at 11.

New York Choral Society/Brooklyn Philharmonic Orchestra—Perform Beethoven's Ninth Symphony. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8; $15–$35.*

Saturday, June 1

New York Choral Society/Brooklyn Philharmonic Orchestra—See 5/31.

Sunday, June 2

Bang on a Can Marathon—An eight-hour new-American-music festival. *Alice Tully Hall, Lincoln Center (721-6500), at 2:30; $15.*

Lyrics & Lyricists—Perform "Harry Warren's Hollywood." *92nd St. Y, Lexington Ave. at 92nd St. (996-1100), at 2:30 and 8; $33–$38.*

New York Choral Society/Brooklyn Philharmonic Orchestra—See 5/31. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $20–$35.*

Bargemusic—See 5/30, at 4.

National Jewish Chorale & Orchestra—In celebration of Jerusalem's 3000th anniversary. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $18–$100.*

Monday, June 3

Lyrics & Lyricists—See 6/2, at 2 and 8.

Central City Chorus—Performs "American Voices," featuring works by Samuel Barber, Aaron Copland, and Randall Thompson; Charles Pilling, music director. *Central Presbyterian Church, 593 Park Ave., at 64th St. (838-0808), at 8; $15.*

Dance

New York City Ballet—All-Balanchine program on 6/1. 5/28–6/1 at 8, 6/1 at 2, 6/2 at 3. *New York State Theater, Lincoln Center (870-5570); $20–$62.*

American Ballet Theater—*Cinderella* from 5/28 to 6/1, matinees Wednesday and Saturday. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$65.*

Parsons Dance Theater—A two-week engagement featuring the premieres of *Pass the Oil, The Rush,* and *Tower.* 5/28–6/15 at 8, 6/1 and 6/2 at 2, 6/2 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

David Dorfman Dance—Performs the New York premiere of *Familiar Movements.* 5/29–6/1 at 8, 6/2 at 3. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $15.*

Noche Flamenca—Classic gypsy flamenco led by Soledad Barrio and Martin Santangelo. 5/28–5/31 at 8, 6/1 at 7 and 10. Through 6/29. *Theatre 80, 80 St. Marks Pl. (293-4277); $23–$28.*

Dramatis Personae—Yaël Lewin and Penumbra Dance present a retrospective of Lewin's theatrical works. 5/31 and 6/1 at 8, 6/2 at 3. *Clark Studio Theater, Lincoln Center (924-0077); $12.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Talent
All-Day Alternative

Bang on a Can, the infamous all-American new-music collective, takes over the usually staid Alice Tully Hall on June 2 for an eight-hour marathon. One hundred performers play works by 23 composers, starting off with George Antheil's 1924 *Ballet mécanique,* premiering Henry Threadgill's *Very,* and spiraling through Daniel Goode's *Tunnel Funnel.*

Photograph by Kevin Wilkes.

nightlife

Dick Dale...Afghan Whigs...Illinois Jacquet

Concerts

African Troubadours—Foday Musa Suso, Hassan Hakmoun, Yaya Diallo, and James Makubuya. 6/7 at 8 P.M. *Town Hall, 123 W. 43rd St. (997-1003). $15–$25.*

"Harry Warren's Hollywood"—Rex Reed hosts performances of Warren's film songs—including "42nd Street," "An Affair to Remember," and "Chattanooga Choo-Choo"—by Billy Daugherty, Teresa De Zarn, Aaron Ellis, Karen Saunders, Michael Brian Watson, and Sara Zahn. 6/2 at 2:30 and 8 P.M. and 6/3 at 2 and 8 P.M. *92nd Street Y, Lexington Ave. at 92nd St. (996-1100).*

Joe Lovano—A big, brawling mensch of a saxophonist, Lovano is the tenor man's tenor man, a consummate improviser with a dark, woody tone, a generous spirit, and boundless energy. (His heavyset frame actually seems to lift off the ground slightly at the end of especially furious lines.) Lovano's latest, *Quartets at the Village Vanguard,* shows his harmonic imagination as feverish as ever and his interplay with sidemen truly electric. Having played with jazz conservatories like the Vanguard's Monday Night Orchestra and avant-gardish luminaries like Bill Frisell, he's just the sort of guy-for-all-seasons jazz needs. He leads a trio on 5/31 at 8 P.M. and 10 P.M. *Jazz Cafe at Flushing Town Hall, 137-35 Northern Blvd., Flushing (718-463-7700). $15.*

Styx; Kansas—Album-oriented rock escapes Jones Beach for Manhattan with these two giants of late-seventies 8-tracks. The former—purveyors of towering, harmonized-lead-vocal "pomp rock"—were last heard lending their lead singer to Broadway to play Pontius Pilate in *Jesus Christ Superstar.* The latter—an Anglophilic Midwestern bar band—were last heard cracking the Top 20 ten years ago, with the forgettable "All I Wanted." Nostalgics welcome. Bring lighters to raise at "Dust in the Wind." 6/5 at 7:30 P.M. *Beacon Theater, 2124 Broadway, at 74th St. (307-7171). $35–$50.*

Tower of Power—Once the mightiest horn section of the grand funk era, this affable crew of aging, mostly white Bay Area hipsters is now probably most often mistaken for the *Saturday Night Live* house band on the street. Regardless, they remain razor-sharp musicians who still know a thing or two about boogie. They get down on 6/4 at 8 P.M. *Supper Club, 240 W. 47th St. (307-7171). $25.*

"Tropical Tribute to the Beatles"—Latin meets Liverpool as Tito Puente, Oscar D'Leon, Cheo Feliciano, Tito Nieves, Ray Sepulveda, and many other serve up Beatles classics with a little spice. 6/1 at 8 P.M. *Radio City Music Hall, 1260 Ave. of the Americas (307-7171). $31–$51.*

311—5/30 at 7:30 P.M. *Roseland, 239 W. 54th St. (307-7171). $18.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 5/28: The Jazz Crusaders. 5/29: New Orleans's Iguanas, whose guest performers have included Alex Chilton, Dave Alvin, and Dave and Tommy Malone of the Subdudes. 5/30–5/31: The charming husband-and-wife team of plucking-and-hammering jazz-guitar wonder Tuck Andress and deep-, husky-voiced singer Patti. 6/1: Edwin McCain. 6/3–6/4: Steeleye Span. *15 W. 4th St. (228-7880).*

Talent

From This Moment On

Graceful, unaffected, and deeply felt, Susanne McCorkle's pop singing transcends era and trend—rather like Cole Porter, in fact, whose work she sings at the Oak Room June 4–29.

THE COMPLETE LYRICS OF
COLE PORTER

Brownie's—Spare and haunting dust-bowl folk visits Avenue A on 6/1, when Richard Bucker blows in from San Francisco. On his lovely debut, *Bloomed,* Buckner paints desperation and loss with such elegant strokes that critics are comparing him to countrified soul men like Neil Young and the late Gram Parsons. "Once I wanted an explanation/But now I'd settle for just a sound," he sings in one song—Hank Williams by way of Camus. Unapologetically modern, Buckner's songs mention subways as much as lonesome highways and chronicle renters' heartbreaks and breakups on the sidewalk. Somehow, though, his soft, weathered voice conjures more ancient tragedies, yet makes the present ring with a vaguely sanctified resonance. He can do more with an a cappella mountain song than most indie folkies can do with a pedal steel, violin, mandolin, and major-label record deal. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. Next door, CB's Gallery offers a more well-heeled atmosphere, with higher-end tap beers and quieter, if no less impassioned, acoustic acts. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. 5/29: The glammy, post-industrial shock outfit Psychotic warm up for their summer gig opening the main stage of Lollapalooza. 5/30: Too Much Joy. Every other Saturday night belongs to the famed trash-rock party Green Door NYC. *15 St. Marks Pl. (475-9726).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 5/30: James Chance and the Contortions. 5/31: Mephiskapheles. Shows nightly. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 6/4: Klezmer attack squad the Klezmatics share a stage with Lost Tribe, an instrumental combo whose artful and gimmickless combination of hip-hop and jazz doesn't seem to sacrifice imagination or edge to either side. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—The only band of High Grunge pedigree to convincingly embrace black music, the Afghan Whigs play tunes from their newest record, *Black Love.* Though unlikely to fill Morris Day's shoes as a Prince rival, Whigs singer Greg Dulli does list *Purple Rain* as his fave record and, on *Black Love,* manages the sort of tense psychodramas that the great R&B singers have perfected. The Whigs have, in "Honky's Ladder," one of the most majestic, elegiac, and compelling rock singles of the year, a cinematic tour de force that moves from a terrifying street confrontation to a haunting rumination on dreams deferred. They also do a larynx-shredding version of Barry White's quiet-storm classic "Can't Get Enough of Your Love," which is funny, cool, or unbearable, depending on your p.o.v. They play 5/29–5/30. 6/3: When we last saw him, singer Jarvis Cocker was stealing Michael Jackson's thunder on a televised Brit Awards show, storming the stage to join the crew of button-cute urchins surrounding the Gloved One while he lip-synched "Earth Song" in his underwear. If that wasn't enough of a coup to retire on, his band Pulp looks to be supplying the next wave of British invaders, filling the FM airwaves with New Wave–ish anthems of stylish disaffection. Pulp's latest, *Different Class,* has smarts, tunefulness, and bitterness enough to make the classification flat-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Carlos Spaventa.

ter the likes of Oasis and Blur more than themselves. 6/5: Aimee Mann. *17 Irving Pl. (777-6800).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. 5/20: The legendary Junior Wells. *1558 Third Ave.. (369-BLUE).*

Mercury Lounge—5/30: Penelope Houston, once singer of the San Francisco punk band the Avengers, shares notes and songs from her more recent life as an intelligent and sweet-voiced neo-folkie. She plays 5/30. 6/1–6/2: On his first solo record, American Music Club singer Mark Eitzel—alt rock's premier bard of boozy heartbreak—wanders hungover in Paris, sits with a junkie ex-lover watching planes land in Oakland, and chats up a bartender who's been installed "since 1970, right after Haight Street finally choked on its own vomit." It may sound grim on paper, but Eitzel's hoarse voice carries such witty, world-weary compassion that his songs can be more like lifesavers. When he sings, "Relax my love, it's just the gates of hell swinging open," you trust him. And when he says, "I hope your heart won't always be broken," somehow you know it won't. He plays with Joel R.L. Phelps. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. 5/29: Pierce Turner, Paddy A-go-go, and Morning Star, playing to benefit the Irish Political Prisoners Amnesty Coalition for the campaign to stop Irish political deportations. *519 Second Ave., at 29th St. (686-1210).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 5/29: CD release party for "Lach's Antihoot," featuring Brenda Kahn, Hamell on Trial, Humans, and Lach. 6/1: Industrial Teepee. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 5/31: Boozoo Chavis and Majic Sounds. Every Saturday is "African Night in New York." Shows nightly. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 5/30: Toots and the Maytals; Dazz Band. 6/1: Sister Carol. 6/4: Alvin Lee and Eric Burdon. 6/5: Bela Fleck and the Flecktones. 6/6: Does this sound familiar? Screenwriter Eric Schaeffer is friends with singer-songwriter Amanda Kravat. Amanda in the band Marry Me Jane. Mary Me Jane's debut recording—a collection of folksy ruminations on lost loves and romantic frustrations—serves as the entire soundtrack for Schaeffer's smarmy, post-*Reality Bites* Gen-X romantic comedy *If Lucy Fell*. Lisa Loeb anyone? *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-size, mid-priced performance space, often serving as a sort of rock annex to Tramps. 6/5: Surf-rock legend Dick Dale; 22 Brides. Show at 8:30 P.M. *151 Bank St. (544-1666).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. 5/30: Atomic Maggot Ensemble's tribute to P-Funk. 5/31: Rugburns. 6/2: Screaming Headless Torsos. *161 Hudson St. (966-5244).*

Jazz

Blue Note—At 60, the Duke Ellington Orchestra has the greatest longevity of any big band going and, with featured soloist Paul Mercer Ellington (Duke's grandson), the most intact bloodline. The institution keeps the standards alive under the direction of trumpeter Barrie Lee Hall Jr. They play 5/28–6/2. 6/4–6/9: Diane Schuur. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 6/1: Steve Wilson, Jonny King, Larry Grenadier, Billy Drummond. 6/2: John Hicks, Greg Tardy, Ira Coleman. 6/3–6/8: Mike LeDonne, Peter Washington, Louis Hayes. 6/9: Renee Roses. 6/10–6/15: Santi DeBriano on bass, with vibraphonist Joe Locke and pianist Billy Childs. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 5/31–6/1: The fiery hard-bop saxophone legend Frank Morgan leads a quartet, making his first New York appearance in three years. *7 W. 31st St. (631-0100).*

Iridium Room—The great guitar innovator Les Paul has moved his Monday-night office hours to this artfully wacky restaurant across from Lincoln Center after the closing of his longtime haunt, Fat Tuesday's. 5/28–6/2: Free-jazz legend Pharoah Sanders has spent the recent decades crafting his gorgeous shriek into a ballad-ready rhapsody, which he's been employing with such diverse sidemen as the late guitarist Sonny Sharrock, the trance drummers of Morocco, and fairly straight-ahead jazz quartets, the last of which he leads here. 6/4–6/9: Charles Lloyd Quintet with Michel Petrucciani. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 5/29–6/1: Pianist Ronny White and bassist Boots Maleson. The Rob Bargad Trio plays every Sunday in June. *33 University Pl. (228-8490).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 5/29–5/30: The expressive, deeply rootsy avant-garde pianist and reeds man Sam Rivers holds forth in a two-night residency. He plays with the New Thing and Neo Sonic Ensemble on 5/29 and with Sadhana on 5/30. 6/2: Misako Kano Quartet. *74 Leonard, bet. Broadway and Church St. (219-3055).*

Small's—*Extremely* cozy and open all night, offering after-hours jazz until 8 A.M. Jams in this candlelit basement start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 6/4–6/9: Trombonist Steve Turré leads a sextet. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 5/29–6/9: The stomping septuagenarian "Texas shouter," saxophonist Illinois Jacquet, leads his Big Band 5/29–6/9. It's a brawling, swinging feast for all ages. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Cub trumpeter Nicholas Payton sure isn't braving public ire on his latest record, a survey of songs from his New Orleans birthplace. (A certain musical clan from around the block has already proved that kind of thing goes over rather well with the jazz-buying public.) Still, Payton's new *Gumbo Nouveau*—which reconsiders such classic N'awlins stomps as "When the Saints Go Marching In" and "St. James Infirmary"—is a jovial affair, and Payton's warm tone and canny soloing make for an infectious celebration of jazz's earliest emergence. He leads a quartet. 5/28–6/2. 6/4–6/9: Trumpeter Roy Hargrove takes over with a quintet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—A phenomenal saxophonist, Jerry Bergonzi has managed to avoid greater acclaim by remaining in Boston and maintaining his services as jazz guru to both the teachers and the students of Berklee College of Music, New England Conservatory, and elsewhere. His explosive and insightful reconsiderations of mid-period Coltrane put him in a class of undersungs that includes Joe Lovano, and his hard-blowing ferocity makes him a thrilling performer in any context. He puts his quartet through its paces 6/5–6/8. Late-night jams happen Thursdays. Every Monday, Gil Evans protegé

Bar

Adults Only

"There's no lake on Avenue B," said the tickled 411 operator when asked for the number of the Lakeside Lounge (62 Avenue B, between 10th and 11th Streets), a bar with a concrete floor, paintings of lakes, and an antique dark-wood bar that was ferreted out of an estate sale. The Lounge's co-owner Eric Ambel (pictured, right) named the place after a beloved gin mill in Lake Geneva, Wisconsin, his hometown. Apparently, Ambel—a 38-year-old singer and guitarist for the local band Roscoe's Gang—and his partner, Jim Marshall, were missing some of that old small-town bonhomie. "We were sick of every other bar," says Marshall (left), a 37-year-old cult D.J. who's known as the Hound on his legendary radio show (Saturday afternoons on WFMU). "It's hard for an adult to get a drink in this neighborhood. I'm at the age where I feel like an idiot most places. They're full of kids, loud, uncomfortable. You just want to go out and have a drink. Where would you go in this neighborhood? No place." Although the owners will occasionally allow a band to play the bar's tiny stage (for exactly one hour), what most regulars prize about the Lakeside Lounge is its jukebox, which is filled with the same kind of old rock and roll and country that Marshall plays on his show—and which serves an important nonmusical role as well. "The jukebox has been a great self-cleaning oven," says Marshall. "The kids from New Jersey walk in the door and out again when they hear George Jones playing. Usually, the people you don't want in here never get to the bar." CHRISTINA KELLY

Photograph by Bernd Auers.

and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra shows Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show. 5/30–6/2: Anthony Clark. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch A Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as an N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Through 6/5: Mario Cantone; the Burt Firschners. Shows Tues.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 6/2: Greg Giraldo; Wanda Sykes-Hall; Dave Attell; Jerry Red Wilson; Rock Rubin. 6/3–6/9: Ray Romano; Greer Barnes; Todd Barry; Jim David; Billy Jaye; Gregg Fitzsimmons; Dave Attell. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 6/2: Mike Robles; Nancy Redman; John Rizzo; Quentin Higgs; Ben Creed; Tom Anzalone. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3300 square feet, palatial new comedy spot in the Flatiron district. Sets Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. at 9 and 11:30 P.M.; Sat. at 8 and 10 P.M. and 12:30 A.M. Cover is $12 plus two-drink minimum Fri.–Sat.; $8 on weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 5/31–6/2: Jerry Red Wilson; Jim David; Gregg Fitzsimmons; Rick Crome; Sam Brown. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 6/1: Julie Budd. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 8/10: Barbara Carroll. Tues.–Sat. from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 6/29: Bobby Short. Tues.–Sat. at 8:45 and 10:45. $45 cover; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Thurs., Fri., and Sat. evenings from 9 to 1, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $10; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1 P.M. No cover; no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist-singer David Raleigh rocks the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $35 minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—Mary Cleere Haran, whose appearance here last spring with a show celebrating the centenary of Lorenz Hart's birth provided one of the cabaret season's high points, is (lucky for us) back for a return engagement. This time, she's focusing on Jerome Kern and his collaboration with lyricist Dorothy Fields—the only wordsmith with whom Kern felt safe enough to venture into the rhythms of swing—in a show titled "A Fine Romance." $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued and is well worth your notice.) This week, Marieann Maringolo performs the songs of Jule Styne. No cover; no minimum. *234 W. 44th St. (221-8444).*

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who brought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine; it's a henna.) *231 E. 14th St., at Second Ave. (539-1389).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. Since its days as the It bar seem to be waning, now's a good time to swing by, peep some lingering celebs, and see how the fabulous half lives. *358 Bowery, at 4th St. (475-2220).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. 520 E. 6th St. (473-9093).

Performance
Cowabunga!

Staring down 60 with his Stratocaster at his side, Dick Dale—Zeus of surf guitar, eternal harbinger of summer—rides the waves to the Westbeth Theater June 5.

restaurants

Le Sandwich...Jumbo Crabs...City Fair

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bar 89—This sleekly contemporary bar, done in black, white, and industrial, also serves food of the burger-and-fries variety. They're awfully proud of their martini here as well. *89 Mercer St. (274-0989). (I) AE, MC, V.*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

5 & 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. *77 Greene St. (925-7414). (M) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V.*

Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. Those with appetites should sample the spaghetti alla chitarra or the malfatti with duck and pine nuts. *331 W. Broadway (343-2080). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Ask Gael
A Fair Deal

I need a gift for a chef groupie.

Alice Waters smokes Bodega Bay salmon and bakes walnut bread. Edna Lewis fries a ton of chicken. Seppi Renggli tackles suckling pig. Jonathan Waxman, Wolfgang Puck, Anne Rosenzweig, Larry Forgione. Kathryn Crosby from Broadway's *State Fair* and the grill-and-griddle gang gather in the garden of Rockefeller Center Monday, June 3, as the American Chefs' Tribute to James Beard salutes America's country fairs. Blue-ribbon winners from across the nation show off pickles and pies. Winemakers and microbreweries pour their best. There's square dancing too. And every ticket helps Citymeals-on-Wheels deliver 72 meals to the city's homebound elderly. Call 687-1290.

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl; regional specialties and a fabulous selection of vegetarian dishes make this a downtown destination. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo

Photograph by Bernd Auers.

neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

T Salon—This elegant restaurant/tea parlor below the Guggenheim SoHo specializes in exotic infusions, and innovative food like tea-roasted chicken, coconut-curry mussels and clams, and all sorts of sweets. *142 Mercer St. (925-3700). (M) AE, DC, MC, TM, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Below 14th Street, West

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus at a table in the outdoor café. *569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, DS, MC, TM, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—Fashion and advertising types congregate in the "Reefer Bar" and sample Caribbean specialties like jerked meats and a variety of coffees. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

C.T./Claude Troisgros—Scion of the fabled Troisgros chef dynasty, Claude spins updated French with Latin and Asian touches he picked up during his travels. Big, bright, stylish room and original presentations make a meal here a unique dining experience. Jacket required. *111 E. 22nd St. (995-8500). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Notaro Ristorante—This new Kips Bay Italian restaurant has already attracted a loyal following form NYU Hospital across the street with dishes like New Zealand rack of lamb with Cabernet-wine sauce, spicy Tuscan seafood, and cacciucco alla Toscana. *635 Second Ave., nr. 34th St. (686-3400). (M) AE, CB, DC, DS, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Appetito Ristorante—A good bet in midtown for Italian food like black linguine with seafood sauce. *47 W. 39th St. (391-5286). (M) AE, DC, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm

Opening

One Word: *Plastics*

A joint effort from the folks behind rival Cal-Mex chains California Taqueria and California Burrito Co.—"We recognized each other's strengths," says Taqueria's Marcus Medina—Vynl Diner is a paean to glitter, synthetics, and all things modish. Starting Wednesday, chef David Silver, late of Arizona 206, will serve Pan-Asian creations like *pappadam* fried shrimp, curried soft-shell crabs, and Balinese pork chops. (824 Ninth Avenue, at 54th Street.)

Photographs by Erik Rank.

and cozy Chelsea haven. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

The Crab House Seafood Restaurant—The first New York location of a Florida-based seafood emporium, this cavernous, casual crab hall is famous for its all-you-can-eat salad and seafood bars and its variety of crustacean dishes. Drink or dine on the deck in fine weather. *Chelsea Piers; Pier 61 (312-2722). (M) AE, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened shrimp po'boys. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I-M) AE, DC, MC, TM, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Object of Desire
Le Club

Not since Travolta's treatise on Le Royale has an American sandwich been so successfully translated into French as Eberhard Müller's new club at Lutèce. His luxury version of the coffee-shop staple layers high-ticket filler like fresh foie gras, mâche, and crystallized apple on three mini-slices of brioche toast. [249 East 50th Street.]

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and John Schenk's Mediterranean-influenced American menu, with offerings like braised moulard-duck leg and mustard-crusted rack of lamb, propels the kitchen directly (and deliciously) into the twenty-first century. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Va-

Why are you guaranteed an excellent classic Italian dinner at Nino's?

Because he's there personally catering to your every whim, desire and request!

Nino's

GREAT FOOD! ELEGANT SERVICE! ENTERTAINMENT 7 NITES!

•

Dinner 7 Nites 5 PM to Midnite
FREE VALET PARKING 7 NITES
1354 FIRST AVENUE, NYC (Between 72 & 73 Sts.)
Res. 212 988-0002

DEMI
RESTAURANT
Continental Cuisine
Terrace Dining
Brunch • Lunch • Dinner
1316 Madison at 93rd St
534-3475

René Pujol

Award of Excellence from Wine Spectator for Wine List

RENÉ PUJOL HAS BEEN CHARMING PATRONS WITH FINE FRENCH PROVINÇIAL DINING FOR OVER 25 YEARS.
321 West 51st Street, New York, NY (212) 246-3023

"Best Steaks, Prime Ribs, Pasta, Seafood in NY!"

Broadway Joe
STEAK HOUSE
20% DISCOUNT
★ LUNCH ★ DINNER ★ LATE DINING ★ OPEN 7 DAYS
★ PARTY RMS ★ CELEB HANGOUT ★ TERRACE DINING
★20% DISCOUNT ON FOOD & BEVERAGE★
VALID ANYTIME WITH THIS AD. NOT VALID WITH OTHER OFFERS. NY MAG
315 W. 46th St. (Bet. 8th & 9th Ave.) ★ 246-6513

Fine Italian Cuisine
Giambelli 50th
A 50 YEAR TRADITION
46 E. 50th St., NYC (Betw. Park and Madison Ave.)
(212) 688-2760-61 • PRIVATE PARTY ROOMS
"Open every day"

The Restaurant at The Stanhope
Fifth Ave at 81st St. 288-5800

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..."
Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

Photograph by Kenneth Chen.

MAIN STREET
• NEW AMERICAN FAMILY STYLE •
RESTAURANT
BAR
446 COLUMBUS AVE.
212-873-5025

Luncheon La Côte Basque Dinner
Open Sundays For Dinner
60 West 55th Street, NYC • Tel 688-6525

RUTH'S CHRIS. STEAK HOUSE
U.S. PRIME
Manhattan
148 WEST 51ST
@ 7TH AVENUE
(212) 245-9600
Home of Serious Steaks®

Langan's NY
The Theatre Goer's First Choice in Dining
150 West 47th St.
(bet. 6th & 7th Aves.)
New York, NY 10036
(212) 869-5482
3 COURSE PRE-THEATRE DINNER DAILY 4pm-7:30pm $22.95
Open Daily 11:30 am - Midnight Reservations suggested

Complete dinner 24.50 Mon.-Fri.
★★★..."Extraordinary food"... Bob Lape, Crain's
TROPICA
Bar and Seafood House
MetLife Building, 45th/Park, 867-6767

"...one of the three best
seafood restaurants in America..."
John Mariani
The Sea Grill
Rockefeller Plaza, Lower Concourse, 332-7610

VILLA MOSCONI
"Top 10 Moderate Priced Restaurants in NYC"
—Marcellino's 1996
• Homemade Northern Italian Specialties
• Four Season Garden for Weddings & Parties
Lunch • Dinner • Closed Sunday • Since 1976
69 MacDougal St. Tel: 673-0390/473-9804

lenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Zarela—A festive Mexican restaurant with a menu that lives up to its margarita-fueled bar scene, Zarela is known for its authentic regional cuisine. Try the red-snapper hash, chipotle-grilled salmon, tequila-braised chicken, and homemade tamales. *953 Second Ave., nr. 50th St. (644-6740). (M–E) AE, DC.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

Emporium Brazil—Located in the heart of Manhattan's Little Rio, this casual lunchtime restaurant serves Brazilian food like Bahian shrimp stew in a bread bowl, and a smattering of Italian and American entrées for the timid. The mood is midtown tropical, with bossa nova on the sound system and fans overhead. *15 W. 46th St. (764-4646). (I) ($).*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). (I) AE, CB, DC, DS, MC, TM, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS, TM.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Limoncello—Sophisticated Italian restaurant serving specialties like fennel salad with blood oranges and balsamic vinegar and mussel soup with garlic and chili peppers. Leave room for the tirami su. *777 Seventh Ave., nr. 50th St. (582-7932). (E) AE, DC, DS, MC, TM, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito mixto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, homestyle Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. *145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.*

Rene Pujol—The rustic French food and service are careful and heartfelt. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Roadhouse America—Roadhouse serves regional American cuisine like jambalaya, Missouri chicken-fried steak, and Texas short-rib chili to the accompaniment of nightly live entertainment. On Sundays, try the jazz brunch before a matinee. *240 W. 52nd St. (489-2323). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, TM, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (581-8900). (I–M) AE, DC, MC, V.*

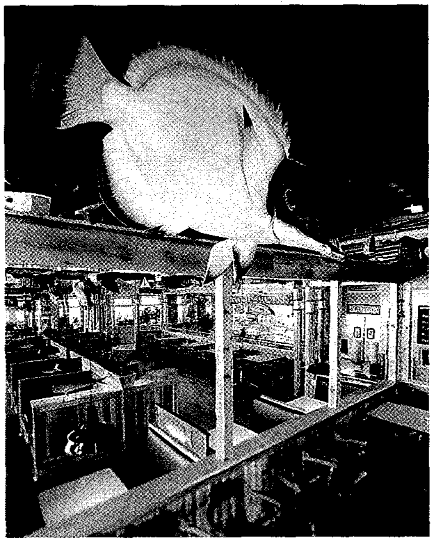
Contrapunto—Join the queue in this good-looking, second-story aerie for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging

Trend

Living Large

The excess of the eighties found culinary expression in the big restaurant—not the merely spacious but the monolithic, echoing caverns like (the still-extant) America and China Grill. The decade of soaring ceilings and auditorium clatter sent nerve-rattled diners to the relative intimacy of corner cafés and clubby bistros. Recently, though, veteran restaurateurs have rallied, betting that New Yorkers—or at least the ever-increasing caravans of tourists—are ready once again for large-scale spectacle. This past year has seen the reopening of Lundy's, Sheepshead Bay's 800-seat seafood landmark, as well as the long-awaited construction of the Bryant Park pavilion, a complex that could theoretically serve 4,000 people a day, and that 700-seat Times Square mega-sports bar the Official All-Star Cafe. By December, American Park Cafe (from the team behind Lundy's) and Lee Ping's (of Kin Khao and Kelley & Ping) as-yet-unnamed TriBeCa Japanese restaurant will have added nearly a thousand seats below Canal.



But sensing the public's disdain for impersonal, steroidal dining rooms, architects feel obliged to disguise the massiveness, breaking down scale with multiple rooms and flicking in homey touches. Last week, the Florida-based Crab House seafood chain opened its eighteenth, and biggest, branch at the Chelsea Piers, with nearly 600 seats indoors and out—the detail its management is least likely to promote. "It doesn't feel that large," says spokeswoman Peri Chouteau, referring to the rustic, roughhewn simplicity of the three separate sections, decorated with the chain's signature colorful carved fish. In fact, the Crab House doesn't seem disproportionate at all on the sprawling, virtually suburban pier complex. The corporate office has honed group-sales techniques to ensure busloads of tourists and conventioneers—the customer base that lured the Crab House here to begin with—but will *real* New Yorkers venture so off-the-beaten-track for such a dining experience? If so, they'll discover the affordable fresh-farmed fish, the all-you-can-eat salad and raw bars, and the rare kid-friendly, soda-refilling service. Plus the added anomaly of hardly ever having to wait on line. ROBIN RAISFELD

Photograph by Bernd Auers.

FIORELLO'S
ROMAN CAFE
"New York's Best Pizza."
— NY Magazine
1900 B'way at 64th St.
212-595-5330
The American Express® Card Is Always Welcome.
AMERICAN EXPRESS Cards®

PARADE
AN AMERICAN BISTRO
41 WEST 24TH
212.741.2331
PROGRESSIVE AMERICAN CUISINE
LUNCH AND DINNER
CIGARS WELCOME

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR
168 West 4th Street (212) 242-9338

POP TO PAGLIACCI
Asti
HOME OF THE SINGING WAITERS AND OPERA SINGERS
NORTHERN ITALIAN CUISINE
13 E. 12th St. (5th & University)
TEL. 741-9105
CREDIT CARDS
Since 1925 in Greenwich Village

Halcyon Restaurant
Innovative Contemporary American Cuisine
Prix-Fixe Lunch • Prix-Fixe Dinner
New York's Best Pre-Theatre Value
"Marketplace in the Sky" Sunday Brunch
151 W. 54 St. (6-7 Ave.) Free Parking As Avail. 468-8888

★ ★ ★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
RINCON DE ESPAÑA

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Match Uptown—Younger sibling of SoHo's trendy restaurant–lounge–sushi bar, with an equally eclectic menu featuring things like seared sea scallops with chive-oxtail risotto and seared pepper tuna with ginger-roasted pineapple. This branch has a cigar room. *33 E. 60th St. (906-9175). (E) AE, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Pamir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. *1065 First Ave., at 58th St. (644-9258). (M) AE, DC, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

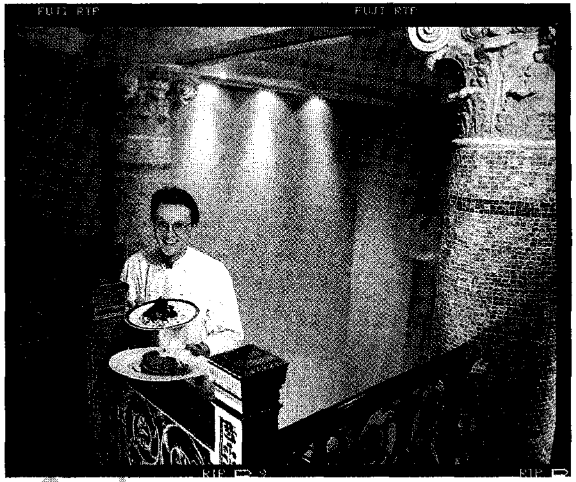
Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE, MC, V.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties

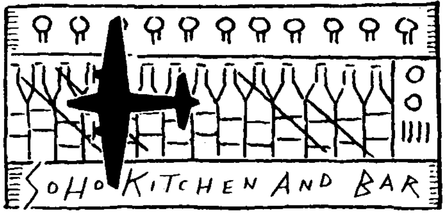


Opening

Columbus Conversion

Following the misconceived Italian-Asian fusion of Bow Thai, the owners of eighties-emblematic Memphis have transformed that vast space yet again—lopping off part of the bar to create a foyer lounge, tiling the monumental columns, deeming the balcony cigar central—and naming it for a more venerable, much-loved piece of Upper West Side real estate, the Ansonia. Chef Bill Telepan's modern-American menu, tinged with French, Italian, and Asian accents, will be available only for dinner and late-night. (329 Columbus Avenue, near 75th Street.)

Photograph by Kenneth Chen.



100 WINES BY THE GLASS
FLIGHTS OF WINE
21 DRAUGHT BEERS
VARIETY VALUE
TONY GOLDMAN, PROPRIETOR
103 GREENE STREET
NYC. NY 10012
212 925-1866

Salaam Bombay
Indian Cuisine
"One of the top Indian Restaurants" Zagat'96
"Top 10 Marcellino's Restaurant Report" Marcellino'96
"New York Times ★★" Reichl, 1995
317 Greenwich St.
226-9400
Private party room for up to 120

Café WORD OF MOUTH
Breakfast, Lunch and Tea
Dinner Tu-F
Weekend Brunch
1012 Lexington Ave. at 72nd St. 249-5351

TIME TO EAT GOOD FOOD!
THE Comfort DINER
214 E 45th St.
212.867-4555

MELTEMI
MANHATTAN'S BEST GREEK SEAFOOD TAVERNA
"I've rarely had...grilled shrimp as good as Meltemi's"
Eric Asimov, N.Y. TIMES
"One of the best spots in town for fresh seafood"
Daniel Young, DAILY NEWS
905 FIRST AVENUE (AT 51ST ST.) (212) 355-4040

THE SALVATION ARMY
SHARING IS CARING

like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting up of a more personal nature. *1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Loui Loui Cafe—A bustling Italian bistro in a neighborhood full of 'em—this one has a wood-burning oven, a sidewalk café, and a menu full of pastas and grilled meats. *1311 Third Ave., at 75th St. (717-4500). (M) AE, DC, MC, TM, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace with bright murals on the walls and unexpected extras like veal capriciossa and salmon carpaccio. An unlimited champagne brunch reels 'em in. *106 W. 73rd St. (501-7014). Also, 81 Greenwich Ave. (229-0234). (I–M) ($).*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Niko's Mediterranean Grill & Bistro—This uptown grill specializes in the cuisine of the moment: Mediterranean, with influences from Greece, Israel, Turkey, and Italy. Sample large portions of moussaka, lamb with orzo, grilled fish, kabobs, and—strangely—brick-oven pizza. *2161 Broadway, at 76th St. (873-7000). (M) AE, DC, DS, MC, V.*

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. *49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Scaletta—A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. *50 W. 77th St. (769-9191). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Ralph's Italian Restaurant—Hearty Italian food in a conventional setting. Dine under the chandeliers and try the osso buco. *75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans for the sublime barbecued Texas beef. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Solutions to last week's puzzles

H	O	M	E	M	A	D	E	■	R	E	A	G	A	N
U	■	I	■	A	■	O	■	■	■	M	■	E	■	E
B	E	L	L	R	O	P	E	■	H	E	B	R	E	W
B	■	L	■	C	■	P	■	F	■	E	■	A	■	L
L	I	E	T	O	■	E	G	O	N	R	O	N	A	Y
E	■	T	■	P	■	L	■	R	■	■	■	I	■	W
■	■	■	C	O	U	G	H	M	I	X	T	U	R	E
K	■	S	■	L	■	A	■	A	■	E	■	M	■	D
N	E	W	F	O	U	N	D	L	A	N	D	■	■	■
I	■	A	■	■	■	G	■	D	■	O	■	T	■	N
T	I	G	E	R	S	E	Y	E	■	P	I	E	C	E
W	■	S	■	E	■	R	■	H	■	H	■	A	■	E
E	R	M	I	N	E	■	M	Y	R	I	A	P	O	D
A	■	A	■	A	■	■	■	D	■	L	■	O	■	L
R	O	N	A	L	D	■	N	E	P	E	N	T	H	E

S	C	A	M	■	O	G	L	E	■	D	I	S	H	■	L	E	A	F	S	■
L	A	L	A	■	N	O	E	L	■	E	C	H	O	■	P	A	Y	I	N	G
I	R	E	D	■	C	O	M	E	S	C	H	O	L	E	S	T	E	R	O	L
C	O	U	R	T	E	D	■	C	O	O	■	O	Y	L	■	M	A	M	B	O
E	N	T	E	R	■	D	O	T	T	Y	■	■	C	A	R	E	Y	■	■	■
■	■	■	■	A	W	A	R	E	■	■	T	O	O	T	H	■	E	A	S	T
■	■	O	R	M	A	Y	B	E	N	E	W	S	W	E	E	K	■	B	E	E
A	R	L	I	S	S	■	■	S	A	T	I	E	■	S	T	E	P	H	E	N
D	E	A	F	■	H	A	L	■	N	A	G	■	■	■	T	R	O	O	P	S
O	F	F	T	H	E	C	O	U	C	H	■	T	O	O	■	N	O	R	S	E
■	■	■	■	O	R	N	E	R	Y	■	S	U	B	D	U	E	■	■	■	■
A	U	R	A	L	■	E	W	E	■	A	N	G	I	O	P	L	A	S	T	Y
S	T	E	L	L	A	■	■	■	E	M	U	■	E	R	S	■	S	H	E	M
T	H	E	L	O	N	G	■	K	R	O	F	T	■	■	A	T	T	I	L	A
R	E	V	■	W	I	L	L	A	S	K	F	O	R	A	L	O	A	N	■	■
O	R	E	L	■	T	O	A	S	T	■	■	A	L	B	A	N	■	■	■	■
■	■	■	O	F	A	R	T	■	■	M	E	N	S	A	■	O	U	S	T	S
U	P	F	O	R	■	I	C	C	■	O	D	D	■	L	A	W	S	U	I	T
P	E	R	S	O	N	A	H	E	A	D	O	F	Y	O	U	■	U	L	N	A
S	N	E	Z	Z	E	■	E	D	G	E	■	R	E	N	D	■	A	L	E	S
■	S	T	R	E	W	■	S	E	A	L	■	O	N	E	I	■	L	A	S	H

NEW YORK

READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

the mix

Hariri & Hariri...*Coyote v. Acme*...Museum Mile

Radio Highlights

New Sounds—5/27 at 11 P.M.: Kronos Quartet recorded live by WNYC at the Brooklyn Academy of Music performing music of Don Byron, Ingram Marshall, Elliott Carter, and Moondog. WNYC, 820 AM.

Symphony Hall—5/28: Beethoven's *Leonore Overture* No. 3 and Sibelius's Violin Concerto in d. 5/29: Korngold's *Straussiana* and Albeniz's *Suite Española.* 5/30: Mozart's Clarinet Concerto in A and Rameau's *Les Paladins:* Excerpts. 5/3: Schumann's *Manfred Overture,* Opus 115 and Sibelius's Symphony No. 5 in E flat, Opus 82. 5/4: Prokofiev's *Summer Night,* Opus 123 and Mendelssohn's Symphony No. 4 in A, Opus 90, *Italian.* WQXR, 96.3 FM.

Lyric Opera of Chicago—6/1 at 1: Donizetti's *Don Pasquale.* With Paul Plishka, Ruth Ann Swenson, Bruce Ford, Timothy Nolen, and the Chicago Lyric Opera Chorus. Paolo Olmi conducts. WQXR, 96.3 FM.

Larry Josephson—5/31 at 7 A.M.: Josephson returns to WBAI to celebrate his 30th anniversary in radio. WBAI, 99.5 FM.

Sunday Night Opera House—6/2 at 8: Saint-Saëns's *Samson et Dalila.* With Placido Domingo, Waltraud Meier, Alain Fondary and Jean-Philippe Courtis. Myung-Whun conducts. WQXR, 96.3 FM.

New York and Company—5/28: Novelist Mary Morris on *House Arrest*; Thomas Hoving discusses the search for big-time art fakes in *False Impressions.* 5/29: Michael Fremer, a contributing editor at *Stereophile;* Ashley Warlick and her mentor Robert Olmstead; Arline Bronzaft on *Top of the Class.* 5/30: Senator George McGovern talks about *Terry,* his daughter's life-and death struggle with alcoholism; Joseph Rishel talks about the new Cezanne exhibition. 5/31: Paul Krassner talks about *The Winner of the Slow Bicycle Race.* 6/3: Mary Tyler Moore on being Brooklyn's 1996 "Homecoming Queen"; Sister Helen Prejean on her experiences leading to the film *Dead Man Walking.* 5/4" Gary Hart on *The Patriot;* Novelist A.S. Byatt on *Babel Tower.* Every day from noon to 2 P.M. on WNYC, 820 AM.

Casper Citron—6/8 at 10 P.M.: Direct from Sardi's: Tony winners and nominees talk about the thrill of winning in this controversial 50th anniversary year; Jeffrey Archer discusses his new novel *The Fourth Estate.* WOR, 710 AM.

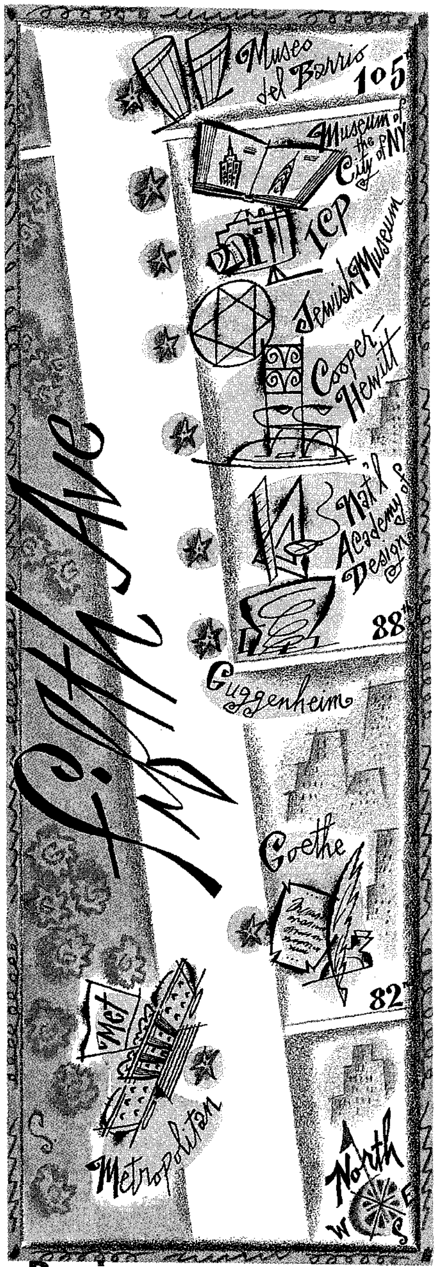
The Written Word

Yukihide Maeshima Hartman and M. Nourbese Philip—5/29 at 8: A reading by the authors of *A Coloring Book* (Hartman) and *Looking for Livingston: An Odyssey of Silence* (Philip). The Poetry Project, St. Mark's Church, 131 E. 10th St. (674-0910); $6.

Alfred Kazin—5/29 at 7:30: Reading from *A Lifetime in Every Moment,* at Shakespeare & Co., 2259 Broadway, at 81st St. (580-7800); free.

Brendan Gill—6/4 at 7:30: reading from *Late Bloomers,* his new collection of short, inspiring biographical profiles. Books & Co. 939 Madison Ave. at 75th St. (737-1450); free.

Ashley Warlick and Robert Olmstead—5/29 at 8: Warlick is the author of *The Distance from the Heart of Things.* Olmstead, author of *Stay Here with Me,* was Warlick's professor at Dickinson College. Barnes & Noble, 2289 Broadway at 82nd St.; free.



Preview

Mile High

Closing more than twenty blocks of upper Fifth Avenue (to make way for dozens of musicians and performance artists) and opening—for free—everything from the Met to El Museo del Barrio, Museum Mile gets under way on June 11 (from 6 to 9 P.M.).

Lectures and Panels

Patti Smith—5/28 at 6: A lecture on her book *The Coral Sea.* The New York Public Library's Celeste Bartos Forum, Fifth Ave. and 42nd St. (930-0571); $7.

"Modern Art and MOMA"—5/30 at 6:30: The first session of a four-part course. Study Cubism, Expressionism, and Surrealism during visits to the Museum of Modern Art and through slide lectures. Sponsored by the 92nd St. Y (996-1100). The course fee is $120.

Ted Koppel—5/30 at 8: Jeff Greenfield interviews the *Nightline* anchor at the 92nd St.Y (996-1100); $18. The audience will have an opportunity to ask questions following the interview.

Thomas Moore—6/4 at 8: author of *Care of the Soul* and of *Soul Mates.* 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Hariri and Hariri—6/4 at 6: Lecture by Gisue Hariri and Mojgan Hariri. Reception and booksigning to follow. Urban Center Books, 457 Madison Ave. (935-3595). Free.

A Men's Health Colloquium: Sex, Health and the Mid-Life Man—6/5 from 8:30 A.M. to 1 P.M.: Robert Bazell of *NBC Nightly News* will serve as moderator of an esteemed panel of physicians, and Gail Sheehy, author of *Passages, The Silent Passage,* and *New Passages,* will moderate the panel. Caspary Auditorium at Rockefeller University, 1230 York Avenue at 66th St. RSVP to Tara DiMilia at 223-8200. Free.

Tours

Manhattan Modernism—5/28 at 12:30: From the Lipstick Building to Black Rock, 53rd St. is a living laboratory of post-war architecture. See examples of the austere International Style and the neoclassical Postmodern on this Municipal Art Society tour. Urban historian Laurily Epstein is the guide. Meet at the Lipstick building, northeast corner of 53rd St. and Third Ave. (935-3690); $10.

From Naples to Bialystock to Beijing: The Multi-Ethnic Eating Tour—6/1 at 1: A walking tour featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Learn about this "land of the immigrants" while munching on everything from bialys to dim sum to fresh mozarella. Call Big Onion Walking Tours at 439-1090 for meeting site and further information. $12, $10 students and seniors (includes food stops).

Gramercy Park and Union Square—6/1 at 1: Revisit the tumult of Union Square, once home to both fashionable theater and socialist rallies. then stroll on to the refined streets of the exclusive enclave which surrounds New York's only private park. Stops include: Tammany Hall, the Players Club, and the homes of George Templeton Strong and Theodore Roosevelt. Call 439-1090 for meeting site and further information. $9, $7 students and seniors (includes food stops).

Historic Harlem—6/2 at 1: As the center of African American culture, Harlem is one of New York's most intriguing neighborhoods. The tour emphasizes the history and people of this neighborhood. Stops include: Abyssinian Baptist Church, Striver's

Illustration by Steven Salerno.

Row, and the Theresa Hotel. Call Big Onion Walking Tours at 439-1090 for meeting site and further information. $9, $7 students and seniors (includes food stops).

Marilyn Monroe—6/1 and 6/2 at noon: "Haunts and Homes." For meeting site and further information call 465-3331; $12.

Benefits

Mother's Day/Father's Day Healthy Baby Canned Food Drive—City Harvest and the New York City Fire Department are collecting infant formula and baby food for emergency food programs that serve families. Bring formula and baby food to any neighborhood fire house—in all boroughs—during the drive, which runs through Father's Day, June 16. The Children's Museum of Manhattan, 212 W. 83rd St., will also be collecting during the drive.

A Day at the Movies—6/2 : Sponsored by the Motion Picture Club and the Mayor's Office of Film, Theater and Broadcasting. Proceeds go to support Variety-The Children's Charity, The Will Rogers Memorial Fund, The Motion Picture Pioneers, the Ronald McDonald House, the Starlight Foundation, and The Actor's Fund. *Singin' in the Rain* at 9:00 A.M. at the Ziegfield Theater. Parade kicks off at 12:30 P.M.. at 39th St. and proceeds up Seventh Avenue to 52nd St. The streets will be lined with booths sponsored by various movie studios.

Taste of Tribeca—6/1 from 11:30 A.M. to 3:30 P.M.: Outdoor luncheon buffet. Participating restaurants include: Bouley, Chanterelle, The Odeon, Tribeca Grill, Bubby's, and Capsouto Freres. Proceeds from the buffet will fund the arts curriculum for PS 234 and Early Childhood Center, PS 190. Jay Street (between Greenwich and Hudsons Sts.) Tasting cards will allow guests to sample from six different restaurant booths and will cost $20 on the day of the event at the entrance of Jay and Greenwich Sts. For information or advance tickets call 307-7171.

Events

65th Washington Square Outdoor Art Exhibit—6/1-2: The semi-annual open-air show features more than 250 artists and craftspersons, all of whom were selected by a jury. Pastels, watercolors, mixed media, oils, graphics, photography, sculpture, jewelry, glass, and ceramics will be exhibited (and for sale) on the sidewalks of University Place from 11th St. South through Washington Square East; Washington Place to Green St., Bobkin Lane to West 3rd St.; La Guardia Place from Washington Square South to Bleecker St.; Fifth Ave. from 8th to 9th Sts. A map showing the locations of all the exhibits is available at the Information Booth at University Place and 8th St (982-6255); free.

***POZ* Life Expo**—5/31, 10AM to 9PM and 6/1, 11AM to 6PM : A quality of life consumer expo for everyone impacted by AIDS and HIV. An array of seminars, workshops, and products. Free samples and product service information. Jacob K. Javits Convention Center, 35th St. and Eleventh Ave. (800)243-9774. Free.

Archive Of Contemporary Music Annual Record Sale—6/8, 11AM to 4PM and 6/9, 12PM to 4PM. Hundreds of CDs will be available. 54 White St., in TriBeCa. South of Canal between Church and Broadway.

Sports

Yankees—To discern how the eastern division was lost last year for the Yankees, one need only look west. Last year, New York was 3–16 on the Coast (13–25 overall vs. West Coast teams), which was basically the difference between a first-place and a wild-card finish. The Yanks' Pacific memories are anything but: It was the first, disastrous trip out west that precipitated the infamous goatee ban, and, of course, it was in Seattle that the Showalter-Michael-Mattingly era came to an end. During their long (mostly) homestand, thanks largely to the emergence of Doc Godden as de facto ace and Joe Girardi as the second coming of Thurman Munson, the Yanks managed to withstand injuries to a third of their roster and still overtake Baltimore and hold on to first place. This visit to the Golden State may be the best gauge yet of how Joe Torre's Yankees measure up against Buck's Bombers. At California, 5/27–5/29. Mon. and Tues. at 10:05. Wed. at 10:35. At Oakland 5/31–6/2. Fri. at 10:05. Sat. and Sun. at 4:05.

Mets—The Mets' pitching has been fair to atrocious, but when it is considered a rarity for the winning team to score less than double figures, the formula for a successful team must include the ability to match other teams run for run. With the possible exception of Bernard Gilkey (still better suited as a No. 2 hitter with pop rather than a No. 3 with speed), the Mets just do not have that big bopper. Butch Huskey is devolving into Hensley Meulens. Rico Brogna has so far resembled Kevin Maas with a good glove. Chris Jones and Carl Everett, who more than anyone personified last year's surprise and this spring's optimism, are playing like no-names. And last week, news from Norfolk was that Metsiah-in-waiting Alex Ochoa strained his hamstring running the bases in a Tides game. With a lineup full of tablesetters and with no tradeable commodities other than their young guns, the Mets seem doomed to keeping a seasonlong vigil for that next Big Bat—i.e., the next Darryl or the next Bobby Bo. Vs. San Francisco, 5/28–5/30. Tues. and Wed. at 7:40. Thurs. at 1:40. Vs. Los Angeles 5/31–6/2. Fri. at 7:40. Sat. at 4:05. Sun. at 1:40.

NBA—Eastern Conference finals: Game four at Orlando Mon., 5/27, at 3:30. If necessary, game five at Chicago Wed., 5/29, at 9. Game six at Orlando Fri., 5/31, at 9. Game seven at Chicago Sun., 6/2, at 7. Western Conference finals: If necessary, game five at Seattle Tues., 5/28, at 9. Game six at Utah Thurs., 5/30, at 9. Game seven at Seattle Sat., 6/1, TBA. All games on NBC.

NHL—Eastern Conference finals: If necessary, game five at Pittsburgh Tues., 5/28, at 7:30 (Fox). Game six at Florida Thurs., 5/30, at 7:30. Game seven at Pittsburgh Sat., 6/1, at 7:30. Western Conference finals: If necessary, game five at Detroit Mon., 5/27, at 7:30. Game six at Colorado Wed., 5/29, at 8:30. Game seven at Detroit Fri., 5/31, at 7:30. All games on ESPN, except where indicated.

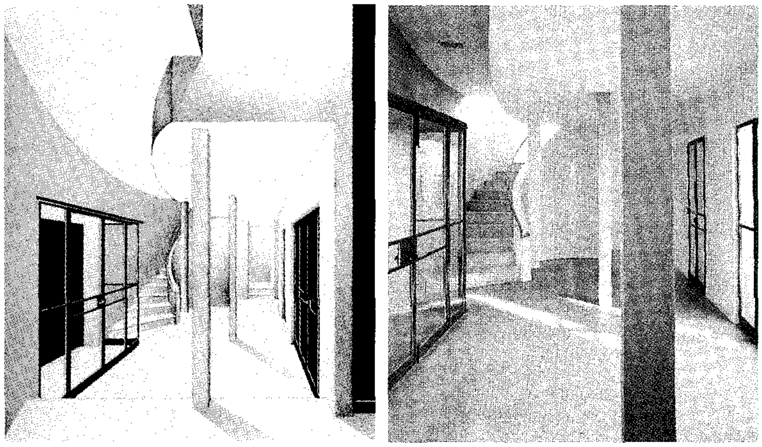
MetroStars—Thurs., 5/30, at 7:30 vs the D.C. United at Giants Stadium. Call 307-7171 for ticket info. At the Dallas Burn Sun., 6/2, at 4.

New York Road Runners Club—The Kurt Steiner Summer Speed Series kicks off at Prospect Park with a 5K run Wed., 5/29, at 7 P.M. The series will alternate weekly between Brooklyn and Cloves Lake Park on Staten Island. 1+2+3=6 Mile Relay. Sun., 6/2, at 9 A.M. at E. 97th St. in Central Park. Call 860-4455 or e-mail www.nyrcc.org for more info.

Online

Chronic Fatigue?—D. Scott Schmid, Ph.D., and William Reeves, M.D., discuss chronic-fatigue syndrome in the Public Health Forum on CompuServe: 5/29 at 7 P.M.

Smoothe Da Hustler—SonicNet's "Hip-Hop in Cyberspace" presents Smoothe da Hustler. Smoothe is of the new school of hip-



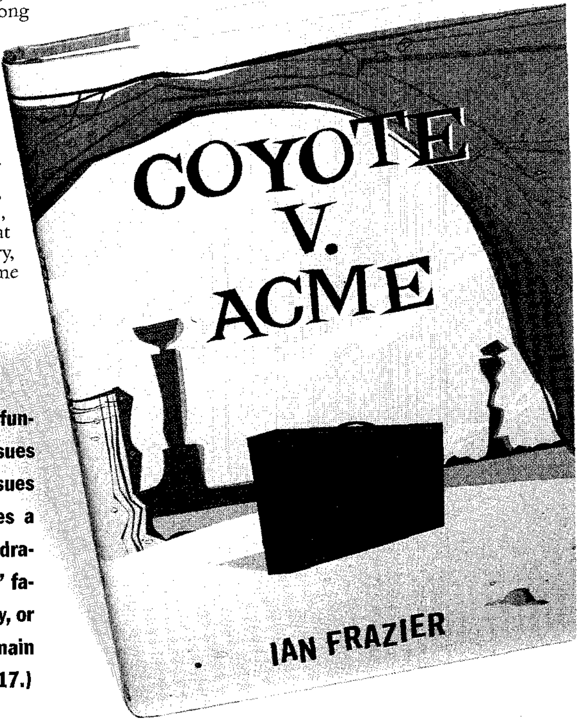
Lecture

Iranian-born, Cornell-educated architects Hariri & Hariri (sisters Gisue and Mojgan) began their New York City practice in 1986 and had their breakthrough—a single spiral staircase executed in bent steel plate—within the year. Their first book, *Hariri & Hariri* (it's also the first volume in Monacelli Press's "Work in Progress" series) has just been published; they'll speak about it and sign copies on June 4 at Urban Center Books. (See listings.)

In Print

High Concepts

In *Coyote v. Acme*, a collection of (very) funny pieces, Ian Frazier separates issues ("Young Elvis, old Elvis") from nonissues ("Old Elvis, dead Elvis"); contemplates a life-insurance questionnaire for daytime-drama characters; and has fun with critics' favorite crutch: positing cities (or mortality, or the English language) as a novel's main character. (Farrar, Straus and Giroux; $17.)



Photograph: bottom, Wayne Simpson.

The Goods

(continued from 45) on a summer weekend, get a hankering for a blue-green-algae shake? The thirst, should it in fact ever arise, may be slaked at **Earth's Emporium** (216 Main Street, Amagansett; 516-267-6055). A Hunter Mountain stalwart has arrived in Southampton: **Maggie's Krooked Café & Juice Bar** (42 Job's Lane; 516-287-2759) sells the crème de carry-out, from homemade healthy bakery goods to organic burritos. And for the hippie-ish at heart, Bridgehampton is the home of the new boutique **Purple Sage** (2468 Main Street; 516-537-7105), with floral dresses, T-shirts, and southwestern jewelry.

"Lavender is the Swiss Army knife of essential oils," explains Barbara Close as she demonstrates how it can be sprayed on the pillow to ease insomnia or rubbed into sore muscles as an anti-spasmodic. At **B. C. Botanicus** (74 Montauk Highway, in the Red Horse Plaza, East Hampton; 516-329-2525), stress fairly evaporates as you browse the herbal and floral scents and spiritual books. There are also rooms for massage and facials, so if you are feeling particularly masochistic, try the four-handed rubdown.

A branch of the Westhampton store **Erik Stewart** has opened in East Hampton (47 Newtown Lane; 516-329-1300), with a similar selection of jeans, sweaters, and casualwear. It must have taken all winter to clear out the Whitman Gallery's knickknacks, but **Kenar** (53 Main Street, East Hampton; 516-324-1390) has finally carted its ultra-wearable summer dresses into this fully renovated space three times the size of the old boutique a few doors down. Kenar's former digs have been rented by men's designer **Wilke-Rodriguez** (73 Main Street, East Hampton; 516-329-5765), who has crammed the shop to the rafters with linen- and cotton-blend suits.

The old Veterans of Foreign Wars building has been completely revamped by the North Shore company **London Jewelers** (2 Main Street, East Hampton; 516-329-3939). The pastoral murals will make customers feel positively Marie Antoinette–ish as they fondle watches and gems from Tiffany, Bulgari, and Chanel and crystal by Baccarat and Lalique.

Home

SPRUCE UP THE RENTAL'S FRONT LAWN WITH birdbaths and all things clay from **devonshire** (52 Newtown Lane, East Hampton; 516-329-5392); there are handmade lamp shades, candles, and other household goods too. Carol Rollo has rolled out of East Hampton, and **In Home** (75 Main Street; 516-324-3285) has rolled in with aromatherapy products, mirrors, interesting lighting, and whimsical house gifts. Rummage though surplus china from hotels, cruise ships, and university dining rooms in a tiny barnlike outlet of the singular tableware purveyor **Fishs Eddy** (50 Job's Lane, Southampton; 516-287-2993). Mix and match plates from $1 to $48 apiece. A moss-colored bath mat from the new **Portico** in Bridgehampton Commons (Montauk Highway; 516-537-1449) is so inoffensively neutral that it's sure to fit in with the color scheme at most rentals. Like it's SoHo sister, this store has tasteful items for bed and bath.

Food and Wine

Luigi's Italian Specialties (199 PANTIGO ROAD, East Hampton; 516-329-0558) is a new Italian emporium with garlicky olives, live lobsters, and pasta. Luigi's can cater parties for up to a hundred guests. Another not impossibly expensive gift shop in East Hampton, **Good Things** (36 Main Street; 516-324-7863), has shelves stuffed with gourmet foods, including more balsamic vinegars than you ever thought existed and irretrievably cheesy crockery like bowls labeled WARM BUNS and ICE CREAM JUNKIE. The **Sokolin Wine Company** has closed its 65-year-old store in midtown and has relocated to Southampton (25 North Sea Road; 516-283-0505). You can't miss the full-service monolithic mart **King Kullen** (Bridgehampton Commons, Montauk Highway; 516-537-8103), especially now that 15,000 square feet of floor space has been added, including a florist, French-style dry cleaners, video-rental service, one-hour photo-stop shop, and low-end snack bar with seating for 24.

Body and Mind

IS ALEXIS STEWART, DAUGHTER OF MARTHA, plotting Hamptons domination? She's spiffed up the grimy old Fitness Center with a Cardio-Theater, complete free-weight room, and the best treadmills money can buy. It's now called the **East Hampton Gym** (2 Fithian Lane; 516-324-4499) and has an annual membership fee of $409. The four-month summer rate is $229, and the six-month rate is $279—or pay $16 for the day.

Spinning comes to East Hampton at **Summer Kicks** (5 Railroad Avenue; 516- 537-2610), an exercise studio famous for luring the country's top aerobics instructors. Also: cross-training and body sculpting.

The Eastern outpost of Manhattan's **Yoga Zone** (17 Newtown Lane, second floor, East Hampton; no phone yet; open June 1) offers classes, private training, and massage in an 1,800-square-foot air-conditioned studio. ▬

Additional Reporting by Vanessa Grigoriadis.

hop, mixin' up the seventies with a phat nineties beat. Check out the single "Hustlers Theme" off the Profile record *Once Upon a Time in America.* On Prodigy in the SonicNet Music area: 5/29 at 7:30 P.M.

Spin Doctors—Last year's Hootie and the Blowfish will discuss their upcoming release. On America Online: 5/29 at 8 P.M.

Sydney Biddle Barrows—Chat with Sydney Biddle Barrows, author of *Just Between Us Girls: Secrets About Men From the Madam Who Knows*, in the New York Forum on CompuServe: 5/30 at 9 P.M.

Senator George McGovern—Discusses his new book, *Terry: My Daughter's Life and Death Struggle With Alcoholism* in the CompuServe Convention Center: 5/30 at 9 P.M.

Spiñal Tap—Cultural icons and British heavy-metal rockers Spiñal Tap will discuss their latest project and whether, in fact, their amps go up to eleven. On Prodigy in the Hollywood Online area: 5/30 at 10 P.M.

Veteran Comedians—Hecklers Online proudly presents "Pioneers," an exclusive online interview with comedy legends Milton Berle and Henny Youngman. On America Online: 5/30 at 10 P.M.

Pretty Good Privacy—Author Daniel J. Barrett discusses online privacy and scams on CompuServe: 6/2 at 8 P.M.

The Tony Awards—This year's controversial Tony awards ceremony will be held live online sponsored by Playbill. On America Online: 6/2 at 9 P.M.

Jeffrey Archer—Best-selling author of nine novels including *Kane & Abel.* His newest book, *The Fourth Estate*, will be in bookstores next week. On America Online: 6/3 at 11 P.M.

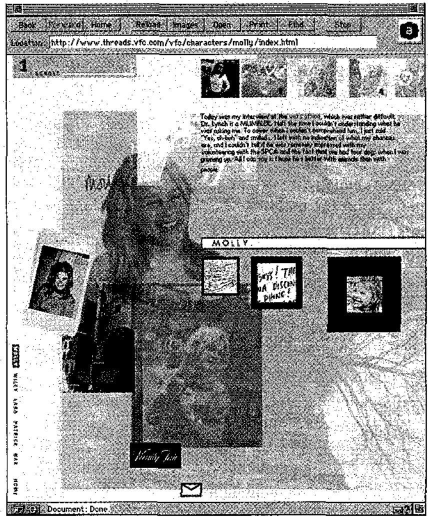
Events

Web Radio—Starting May 30, Sony Worldwide Networks will start broadcasting two of Netcast's 24-hour radio music "channels," *Smooth FM* and *Classic FM.* To hear music through the Internet, you need a computer equipped with a sound card and a browser that supports Progressive Network's helper application, RealAudio.

Conferences last about an hour. Send suggestions to runnette@emedia.net

Online Cybertorials?

Check out the New York–based cybersoap 'Threads' (http://www.threads.vfc.com) both for its soupçon of MTV 'Real World' flavor and for the not-so-subtle messages from the site's clothing-conglomerate sponsor, VF.


Back
Forward
Home
Reload
Images
Open
Print
Find
Stop
Location: http://www.threads.vfc.com/vfc/characters/molly/index.html
1
MOLLY
Document: Done

kids

Ground Rules:

● = free

◉ = now or never (one-shot deal or final week)

Once Upon a...Queen Takes Pawn

Children's Events

Roller Derby—A hundred roller-hockey teams compete in five age divisions in the city's first annual roller-hockey tournament, sponsored by the New York Rangers. Preliminary-round games will be played 6/1 and 6/2 at locations in all five boroughs every hour on the hour between 9 and 7.The two winning teams from each age division advance to the finals at the championship round, scheduled for 6/8 at Wollman Rink, Central Park. To get locations of particular games, call 382-2141.◉●

Stand for Children—Tens of thousands of people of all ages and political persuasions are expected to gather at the **Lincoln Memorial** on June 1 to demonstrate concern for the welfare of children—for their health, safety, school readiness and for their future. For information about the day and about buses from New York to Washington, call 631-4520.◉●

Circus Tents—Ziegfeld reigns, the twenties roar, and "Grandma" the cross-dressing clown hams it up in **Big Apple Circus**'s witty *Jazzmatazz,* at Wolfe's Pond Park in Staten Island (5/29 to 6/2). Tickets are $10 to $28 (307-4100).◉

If the Shoe Fits—Ben Stevenson's critically acclaimed *Cinderella,* danced by members of the American Ballet Theatre to Prokofiev's score, is at the **Metropolitan Opera House** at Lincoln Center (362-6000). Performances are through 6/1; tickets $15 to $65. Members of the **New York City Opera** perform Rossini's version of the same tale 6/1 at 3. ArtsConnection, 120 W. 46th St. (302-7433); $25.◉

Peter and the Wolf—**The Little Orchestra Society**'s final concert of the year introduces children to sections of the orchestra with Prokofiev's classic orchestral fairy tale, 6/1 at 10:30 and 11:45 and 6/2 at 12:30 and 1:45. Florence Gould Hall, French Institute, 55 E. 59th St. (704-2100); $32.◉

Laughing Matter—Danny Kaye, Brooklyn-born comedian, singer, dancer, and master of mimicry, is the subject of an antic summer-long festival at Lincoln Center. This week, in *The Court Jester* (1956), Kaye plays a bumbling medieval troubadour alongside Basil Rathbone, Angela Lansbury, John Carradine, and Glynis Johns. 6/1 and 6/2 at 2. (A party kicks off the festival 6/1 at 12:30 with Big Apple Circus's comedic juggler Will Shaw.) **The Walter Reade Theater,** 165 W. 65th St., plaza level (875-5600); $2.

Checkmate—Kids (ages 5 to 19) can join in games (or watch) where dozens of children simultaneously take on chess grand masters and masters at the 1996 U.S. Chessathon, 6/1 from 9 to 2. **Intrepid Air-Sea-Space Museum,** W. 46th St. and the Hudson River (914-562-8350, ext. 128).◉●

Cue

Kate O'Hara
Editor

Maureen Callahan
Movies

John Dioso
Sports

Barbara Ensor
Kids

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert

John Leonard
Television

Edith Newhall
Art

Chris Norris
Nightlife
Popular Music

Robin Raisfeld
Restaurants & Bars

Randall Short
Theater
Cabaret

Orchestrated—One hundred children from schools all over the city who have rehearsed with conductor Jonathan Strasser for a year perform pieces by Wagner, Saint-Saëns, Rimsky-Korsakov, and Verdi in a concert to benefit the InterSchool Orchestra of New York. 5/29 at 8.. **Alice Tully Hall,** Lincoln Center (410-0370); $30 to $1,000.◉

"Dolphin Doo-Wop"—Coney Island's **Aquarium for Wildlife Conservation** returns to its fifties roots with a dolphin show in the Aquatheater during "Dolphin Month," highlighting the talents, and fashion sense, of Presley the dolphin, Fonzie the sea lion, and an enthusiastic chorus of Atlantic bottle-nosed dolphins and California sea lions. 6/1 through 6/30. Aquarium hours are 10 to 5 daily. Call for aquatheater showtimes. Boardwalk at W. 8th St. (718-265-3474). General admission is $6.75, $3 seniors and children.

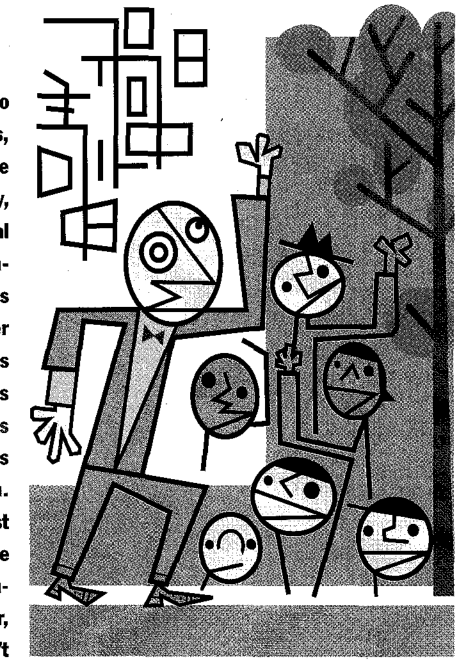
The Moral of the Story—Ngoy Kitenge tells the story of a king who lost a kingdom but left a proud legacy nonetheless. 6/1 at 2. **The Museum for African Art,** 593 Broadway (627-4424); $4 for adults, $2 for children.◉

Self-Expression—During "Kids Weekend" at the **Children's Museum of Manhattan,** children can put their handprints onto postcards, compose music in the NYNEX Sound Studio, get their hands or faces painted, or hand-make paper. Activities take place several times each day; call for a schedule. 6/1 and 6/2, 212 W. 83rd St. (721-1223); $4, $2.50 seniors, children under 2 admitted free. ●

Angels in the Architecture—It's not every day that a church celebrates its 300th birthday. Trinity Church, now housed in a 150-year-old building, welcomes families to a series called "The Quest for the Hidden Church." Laura Simms will tell some great old stories (including "The Tower of Babel" and Ovid's "Tale of Two Trees"), which lead into treasure hunts around the church for images in the architecture itself. Maps have been specially drawn up and music even composed for the occasion. 6/1, 6/9, 6/16, 6/23, and 6/30 at 2. Corner of Broadway and Wall St. (602-0705); $2.

Institution

Pass the Word



Good storytellers tailor their tales to *the faraway look in someone's eyes,* a toddler's shriek of laughter, the leaves blowing off the trees. So naturally, Diane Wolkstein—who was the city's official storyteller during the Lindsay administration, when such a position existed—cares passionately about *where* she plies her craft: A place where the audience makes eye contact and is prepared to meow means everything. The paved area around the Hans Christian Andersen Statue in Central Park is Wolkstein's favorite spot to hold forth. "New York audiences are famously the most expressive," she says, "and they have the best sense of humor." At the often-clambered-on bronze statue in particular, "someone might easily shout out, 'No, don't open the box!' or *'Stop,'* according to Wolkstein. "There's just this great tradition of participation." It doesn't hurt that some of the parents in the audience sat in the same spot with *their* parents as children. Or that the statue of Andersen, with its big book opened up on one knee, sits in a pastoral landscape a stone's throw from the frenetic energy of Fifth Avenue and beyond. Stories told every Saturday at 11—rain or shine—during summer months (near Fifth Avenue and 73rd Street) tend to zero in on the age-old struggle of seeking out virtue in a topsy-turvy world. *To mark the fortieth anniversary of tale-telling at the statue, an especially noteworthy* group of storytellers—among them Laura Simms, Billie Ballou, Wolkstein, and Victor Borge—will gather this weekend to recount some of their personal favorites. One notable change since Wolkstein began telling stories in earnest during the late sixties is that whereas the audience at the statue "used to be about 80 percent children," she says, "about the same proportion now are adults." Which could be one way to live happily ever after.

BARBARA ENSOR

Illustration by J.D. King.

For Your Wedding

BRIDAL GOWNS

BEVIN DILLON

Bridesmaid
Capes
Custom Evening
Mother of the Bride

212•865•1667
by appointment only

BOAT & YACHTS

Manhattan Yacht Charters
Luxury Yacht up to 600 guests.
Complete catering, receptions, rehearsal dinners, bridal showers. Call 212-995-5470

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. 212-534-6380

LUXURIOUS DINNER CRUISES
charters/holiday parties
The Skyline, The Statue Of Liberty, A Great Meal & Dancing · Who Could Want More?

NOW SAILING FROM THE NORTH COVE YACHT HARBOR AT THE WORLD FINANCIAL CENTER
VIP YACHT CRUISES, Inc. 718-934-1014

ELITE YACHTING NETWORK
Weddings, Corporate & Private Parties.
NY & NJ Departures. 201-628-1188

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. 212-248-3800

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

CALLIGRAPHY

Best Hand Calligraphy by Barbara—For Weddings & Corporate. 718-347-5705

Calligraphy & Invitations
Jane Ridolfi 212-327-4373

Professional Calligrapher—Excellent ref., samples, info. Suzanne: 516-754-5011

INVITATIONS

BY INVITATION ONLY DESIGNS
Fine Quality Invitations & Announcements
...Traditional to Unique • 20% DISCOUNT!
Personalized Service! By appt: 212-877-9666

ENTERTAINMENT

Hot Samba/Cool Bossa Nova—Great Brazilian Music! Sabor Brasil. 212 865-4787

Memorable Music—Professional DJs for every celebration! 1-800-545-5288

Pianist/Singer - Jazzy Gershwin, B'way—& More! Jonathan L. Segal - 212-222-3169

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. 212-489-1641

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment 914-478-0073

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. 718-875-9824

MANHATTAN SWING ORCHESTRAS
Fine Jazz, Rock & Classical Music
for a Special Celebration 212-765-8850

• BLACK SOUL BAND •
Motown, Swing & All Styles! 765-8714

A Key Man In Music—Pianist/singer, 1 man band. Customized songs! 718-320-1354

!!!SAMBA & CALYPSO!!!
Hot Brazilian Music & Dancers. Make your Wedding Party Sizzle! 718-965-1765

CHARLOTTE RUSSE MUSIC
Jazz • Rock • Classical • Motown • Klezmer
(212) 582-5694 (516) 374-5422

MARK SONDER MUSIC, INC.
Celebrating Our 11th Year!
800-MSM-MUSIC

Jazz/Classical & So. Amer.—Duos, trios & up... Greg: 212-727-0219 / 201-656-4289

Park Swing Orchestra—Masterful Musicians Playing All Styles. 212-229-1642

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

MIX 'N MATCH MUSIC TRIOS
Gershwin to Mozart for Your Event.
718-278-5331

Swing New Orleans Style—With the "Crescent City Six". Call: 212-535-1003

BEST SWING BAND - Lowest Price!
Unmatched Credentials 245-3059

GOURMET CATERING

Among our 70 locations are:
- Four Upper East Side Townhouse Mansions
- Three Downtown Lofts
- Two Midtown Museum/Galleries
- One Country Estate

M. FAHRER CATERER
(212) 727-1700

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Donald Sacks—Caters to engagement parties, bridal showers, weddings. 619-4600

ANTONY J. BALLARD & Co.
CATERER OF SPECIAL EVENTS
Many Fabulous Locations:
MANHATTAN 212-447-9810 WESTCHESTER 914-669-8089
A Division of HSC Hospitality, Inc.

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure: 212-751-1459

PARTY PLANNERS

A Time To Party...
Affairs Expressly Designed for Parties • Weddings • Corporate Events •
(212) 367-9818
162 Fifth Ave, NY, NY 10010
ISES
INTERNATIONAL SPECIAL EVENTS SOCIETY

GOWN PRESERVATION

MEURICE GARMENT CARE

The Ultimate in Restoration, Cleaning and Preservation of Wedding Gowns

NEW YORK'S FINEST DRYCLEANER!
Our Web-Re-Stor® process is recommended and endorsed by the Association of Bridal Consultants.

- Individual Inspection & Hand-Cleaning
- Anti-Sugar Stain Treatment featured in *Modern Bride* and *Bride's Magazine*
- Acid-Free, Museum-Quality Storage
- Written International 100% Guarantee
- Restoration of yellowed, stained fabrics to true color

800-240-3377

245 E 57th Street
New York, NY

37 University Place
New York, NY

20 Park Avenue
Manhasset, LI

WE PICK UP, DELIVER & SHIP WORLDWIDE

SUSAN CHAGNON
SPECIAL EVENTS
"your perfect location"
Penthouses, carriage homes, mansions, unusual locations in and around New York. Bridal consulting & full event planning. Complimentary location service:
212 645-1164
Member of Association of Bridal Consultants

ARD CREATIONS
Everything Beautiful & Affordable
For Your Party. 516-829-8580

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS** 212-772-1177

Sabine Roy—French Country Flowers. Priv/Corp/Fund/Weddings. 212.945.9096

PARTY SERVICES

Bachelor Party—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. 212-353-0707

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. 212-684-6402

RECEPTIONS

U.N. PLAZA
NEW YORK™
A PARK HYATT HOTEL

Tucked away in a quiet residential setting on the east side of Manhattan is an elegant European-style hotel. Experience the warmth and sophistication of its ballroom, the perfect environment for an intimate social gathering for up to 200 guests. Call (212) 702-5004

44th St. at First Ave., NY, NY 10017

Park Avenue Country Club - 685-3636—Dynamic 10,000 sq ft party space. 25-650

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. 202east Doug: 212-861-4330

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." 212-595-8410

THE PARTY LOFT
Fifth Avenue Elegance 212-620-0622

Spectacular Art Gallery—25-300p. Com-m'l kit. Pvt/corp/weddings. 212-353-0088

Elegant Space—Park Slope. Prof'l Kit. 718-499-1251. Caterers welcome.

Castles, Mansions, Estates—Spectacular locations in NYC & LI. 212-675-2080

For Your Wedding

RECEPTIONS

Rehearsal Dinners, Etc. - 5th Ave.—Your restaurant, up to 125p. **212-725-2922**

LUXURY PENTHOUSE
Terrace, Views - 50-500. **212-765-8714**

DEMI RESTAURANT - Charming, Cozy Madison Avenue Brownstone w/Fireplaces & Outdoor Terrace. Continental Cuisine. Private Parties for 10-50p. **212-534-3475**

Book Your Party in the NEW
STARLITE CASINO BALLROOM...
the hottest Las Vegas Nite Club in NYC
$50pp. Bar & Buffet. **212-564-4679**

THE ARCHIVE SPACE
Romantic arched loft space - multilevel.
New American cuisine. Full-svc planning.
Olivier Cheng - **212-741-3000**

MANHATTAN PENTHOUSE
On Fifth Avenue. "Latest 'In' Party Location". Best Views in Manhattan. Banquets for 75-200. Call **212-627-8838.**

JEWELRY

1,873 UNUSUAL WEDDING RINGS
4 W. 47 St. Booth 86. **National Jewelers' Exchange: 212-944-1713/221-1873**

G.I.A. Graduate Sells GIA-Cert Diamonds Wholesale, With/Without Engagement Ring. Wholesaler: **719-1779**, Or Lve Message - Ron: **212-988-3642**

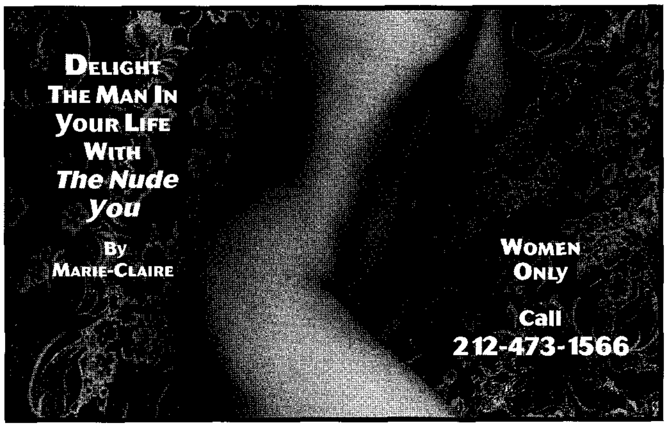
MAKE-UP CONSULTANT

BRIDAL MAKEUP—By Professional Makeup Artist..........................**212-460-9360**

PHOTOGRAPHY

Candid Wedding Photos w/Warmth—Fine Portraits. Paula Rogol: **212-206-8233**

Wedding Photographer - Black & White/ Color ...Also Birthdays, Parties, Special Events. For App't, Call: **212-737-5481**



LIMO SERVICES

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

1995 Limos—6-14 Passengers. From $35/Hr. CC's. All Occasions. **800-546-5254**

Crestwood Limo 400 Lincolns & Stretches Avail. Sedans To LGA $29, JFK $39, NWK $44. **212-629-8700 / 800-34-Crest**

Need A Stretch Limo In 25 Minutes?—Guaranteed. Carnegie Limo: **800-227-5060**

1996 Limos—$39/Hour. Special Wedding, Prom & AC Rate. **212-807-9350**

MATRIMONIAL SERVICES

Creative Interfaith Clergy
Welcoming People Of All Faiths.
Rabbis • Priests • Ministers **212-642-6641**

Jewish Weddings, Convert Classes...—Family Counseling, Courses. **800-567-4857**

Rites Of Passage - A Center For Jewish Life. Weddings & All Jewish Life Cycle Ceremonies. Private Tutoring, Conversion And Jewish Studies. **212-473-7333**

Traditional Intermarriage Ceremonies—Rabbi Alpern. **212-534-3485 / 518-623-4324**

New York Kids

ENTERTAINMENT

Gandalf, Recommended By NY Magazine
Puppets, Magic, Unicycle, Wizard-Clown
718-465-8511 / 201-567-5044 / 516-295-5108

Starmite Puppets—P Rangers, Lion K, Aladdin, B&Beast, Pocah., Dinos! **473-3409**

Madeleine, Award-Winning Magician!—And Clown! Ages 1-103! **212-475-7785**

HOLLYWOOD POP!
Priv/Corp Extravaganzas • Circus • Magic Dancers • Costumed Characters • Mimes Carnival • Mysteries • Variety Performers Casino • Decor & More! **212-777-2238**

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

Party Palace—Video/pinball/arcade/5-15. Play space/rides/balls/bounce/1-8. **935-9577**

To Place Your Advertisement In
BOATS AND YACHTS
Call Denise Sisto at
212-779-7500

Boats and Yachts

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners • **CHARTER DIRECT**
All Boats/Info - 7 days a wk: **212-736-1010**

For Informal Weddings & Other Great Parties aboard **MV JUBILEE** from $42.50 per person inclusive!.........Call: **212-307-0985**

THE MAJESTIC
Elegant, exclusive events. Luxurious, private yacht surroundings. At World Financial Center, NYC. **212-786-1225**

ENTREPRENEUR YACHT CHARTERS
Luxurious Private Yachts for Corporate and Social Events Year-Round. Personalized service with complete party planning.
(212) 786-1410

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 **NJ 201-482-1991**

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS, 2-49 guests, from NY or NJ, **201-966-1684.** Our 12th Year.

New Orleans Theme Party $42.-$65.pp. NY's Only Real Paddlewheeler, **Bell Anne Marie!** 60-144 guests. **201-514-1829**

Silken Charters - Sunset dinner cruises in NY Harbor for up to 6 on a cruising catamaran. Starting at $325. **201-420-6870**

FOR NY's BEST LUXURY YACHTS
for business or social events afloat,
in New York, New Jersey & Connecticut
any time, any size - 2 to 500 guests, we guarantee the very best service, superb catering as you wish (to fit your budget) & immediate all-inclusive cost quotations
Chelsea Piers Yachts/North Cove Yachts
212-645-6626

M/Y Lady Windridge—NY's most elegant charter yacht. Corp. and private events, up to 500 guests. 5-star cuisine. Full A/C. Meticulously maintained. **212-247-3333**

Manhattan Yacht Charters
Over a Decade of Value & Service.
212-995-5470 **203-256-8730**

WORLD YACHT
NEW YORK
Elegant Dining Afloat
Start with world-class dining.
Stir in a generous serving of music.
Add a splash of romance.
Sprinkle liberally with city lights.
Our charters serve 50 to 400.
• Custom catering • Kosher catering
• Storybook weddings
• A fleet of five • From a pier near you
• Ample parking right on our pier
Pier 81, W. 41st St. at the Hudson River
212 630 8800

Classic Yachts—NY, NJ, CT No Fee. **212-727-BOAT (2628)**

Summer Entertaining

CARICATURES

Caricatures By DALE GLADSTONE
Laughs Guaranteed! Unparalleled.
(718) 782-2250

Leading Caricaturist—*Enliven your* business or private party. **212-873-1695**

Top Artist—Colorful, Witty. Fun on Paper, T-shirts. **516-767-4201 / 212-873-0998**

Caricatures—Will make your party great! Available for all parties. **718-768-7407**

ENTERTAINMENT

CASINO PARTIES!—Game Shows, Carnivals, Theme Entertainers, Fortune Tellers, Magicians, Roasts. **212 781-1440**

Master Magician—"Top Rate"--NY Times *Amazing Fun for All Events!* **718-885-3038**

"ThisIsYourLife" - "Roast'nToast"—Nothing comes close! NY/NJ **800-474-JOSH**

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
Bachelor/ettes Specials!
212-988-8484 • 516-795-2400 • 718-693-9441

Mysteries Of The Mind—Novel entertainment. Private/corp. **212-677-1536**

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 935-9577**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

GORGEOUS STRIPPERS 914-225-9084 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

Magician • Mentalist—Jon Steinfeld. Grand Illusions. **212-228-2967**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

Special Events Etc.... 212-697-7899—The Party Specialists. We do it all!

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time! **LIFE O' THE PARTY 800-966-7456**

MYSTERY & MAYHEM
Affordable Spellbinders Like None Other
Corp/Private • Adults/Kids 212-260-2295

MURDERS—400+ Lookalikes, Magic, Music, Mentalism, Comedy, Casinos, Roasts, Full Event-Planning. All Ages. **Naomi's World Of Ent.: 800-304-4911**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

WANT SOMETHING SPECIAL?!!
Unique Entertainment•Reasonable Prices
DJs/Music•Performers•Dancers•Favors
•Themes/Decor•Acts•600 Lookalikes...
the Whole Event! Est.1982 **800-GET-GALA**

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

MURDER MYSTERY, INC
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Palm Reader—Elegant and Evocative. Entertains All Ages. **212-741-3195**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

Advanced Entertainment—Absolute newest concepts. Free ctlg. **800-223-6060**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
212-391-2480 • 516-485-6600 • 718-352-9423

ENTERTAINMENT/ INTERACTIVE

Virtual Reality, Gladiator Joust - Velcro Wall, Sumo Suits, Bungee Run, Bouncy Boxing, Castle Bounce, Karaoke, Dunk Tanks. **Party Antics - 1-800-BEST-PARTY!**

ENTERTAINMENT/MUSIC

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. **212-489-1641**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Memorable Music—Professional DJs for every celebration! **1-800-545-5288**

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. **718-875-9824**

RCA: Jazz, Rock, DJs, Classical, Etc.—All Events - Magic, Novelty. **212 678-2323**

BEST SWING BAND - Lowest Price!
Unmatched Credentials **245-3059**

A Touch of Class DJs—Dancers, Videos, Karaoke, All Occasions. **718-966-0255**

GIFTS

Hey, Kitty, What's Your Sign?
ZODICAT SPEAKS
Discover your cat's astrological signature
in this complete cosmic guide to feline
astrology. Your cat, Fluffy, is not a team
player? Whisker is lazy but sensuous
and a little obstinate? Dr. Zodicat tells you
why. In bookstores now, from Viking.
Or call **1-800-526-0275** *to order.*

GRAND CHOCOLATE PIZZA!®—Dad's Supreme Experience... **NEW -**

Your Father Has Enough Neckties!
Enroll dad in the MONTHLY CIGAR
SAMPLER! He'll get 4-5 premium cigars
delivered to his door each month. 3, 6 &
12-month gift memberships available.
Call: **1-800-301-8534**

Grand Chocolate Pizza!®—Dad's Supreme Experience. **800-475-7787**

GIFT BASKETS

Quintessential Basket—Custom designs. Elegance, Service & Quality. **929-4896**

GOURMET CATERING

sum...Sum...Summer...SUMMERTIME!!
...and the Entertaining is EASY!!!
Weddings • Picnics • Events • BBQs
FoodThoughts NY/NJ • 800-270-FOOD

THERE'S MORE TO CATERING
THAN GREAT FOOD!
Backing up legendary Abigail Kirsch food
are the professionals to fill every need
and execute your event with great flair:
wedding, corporate meeting, gala benefit.
Abigail Kirsch Culinary Productions Ltd.
(914) 631-3242 (212) 696-4076

New England Clambake—Your location. Ideal for backyard or rooftop. **212-865-8976**

PARTY CONSULTANT

A Time To Party
Affairs Expressly Designed for
Parties • Weddings • Corporate Events
162 Fifth Ave., NYC (212) 367-9818

PARTY HELP

Waiters/Bartenders—For All Party Needs. Corp/priv. Tri-state. **800-PARTY-HELP**

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. **212-682-6281**

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS 212-772-1177**

PARTY SERVICE

WEBSTER HALL • Art Deco Specializing in Corp/Priv/Fund. Caterers welcome. 250-2,500p. Nancy: **353-1600**

Coldwaters - Private Room Seats 15-75—988 Second Ave, nr 52nd St. **212-888-2122**

Corporate Events at DEZERLAND
From Bumper Cars to Black-Tie Affairs
FREE PLANNING SERVICE
See our large ad under "Party Space"!

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless *cocktails in our funky duplex.* $35 pp. The Hudson Grill: **691-9060** - Andy or Adonis.

Brunch Anytime—The "No Work" Way To Cater Your Party. **516-432-1354**

PARTY SPACE

Spectacular Art Gallery—25-300p. Comm'l kit. Pvt/corp/weddings. **212-353-0088**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-570-1055

Australia - The Bar—2 lvl's, 2 DJ's, catering. 20-600. Priv/corp. Paul: **876-0203**

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

MICKEY MANTLE'S
The nation's #1 sports-themed restaurant offers an exciting atmosphere for parties up to 250. Audio/video system, large-screen TV, ***museum quality memorabilia, sports celebrity*** **appearances. Brand New Private Party Room!**
Many options to fit your budget.
Call Larry Tart at 212-688-7777

S.O.B.'s—Party in tropical paradise. 20-400. On & Off-premises. Wild! **243-4940**

Rehearsal Dinners, Etc. - 5th Ave.—Your restaurant, up to 125p. **212-725-6259**

Party Specialists—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. **212-353-0707**

THE SUPPER CLUB Art Deco Elegance. Perfect for Corporate, Social, Weddings. From 20-1,000. **212.921.1940**

DEZERLAND FUN CITY
6 CONCEPTS Have the time of your life cruising our '50s Hot Rod Disco, Drive-In, Gameroom/Sports Complex, Sing-Along Room & **'50s Classic Automobile Collection** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests, w/ or w/out catering. **212-564-4590**

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

Le FIGARO Cafe—A Village Landmark Garden Room, Fireplace, Music, Full Bar. Affordable $$. 15-100. Call: **212-388-0002**

Duplex Art Gallery—*West Side. Up to*
200p. Optional catering, entertainment.
Two grand pianos. Call 12-6pm: **724-3715**

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our
service is at no cost to you. **212-684-6402**

Private Parties—Cocktail, Bachelor/ette, Corporate. 20-400p. Michael: **212-650-0561**

Elegant Space—Park Slope. Prof'l Kit. **718-499-1251.** Caterers welcome.

THE CRANE CLUB
Elegant West Side room avail for exclusive private & corp parties. Cathy: **877-3097**

ELLEN'S STARDUST
DINER & NITECLUB
A Cool '50s Party Place for 20-300!
Custom Menus, Music, Videos, Nostalgia,
Sweet 16s, Weddings, Theme Parties.
Doo-Wop Group avail. Open 7am til...
1650 Broadway at 51st, NYC.
Contact Peter or Bob: **(212) 307-7575**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p

Soho—Spectacular 4,000 sq ft open loft. Parties/Photo/Film. **212-274-1904**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

PICNIC FACILITIES

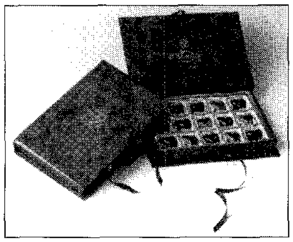
Corporate Picnics - CLUB GETAWAY
Lakeside Setting... Every Sport.
Delicious BBQ fare. 203-927-3664

VIDEO/FILM SPACE

Webster Hall—40,000 sq ft. Ideal Venue for Film/Video/Print. Nancy: **212-353-1600**

To advertise in the **SUMMER ENTERTAINING** section, Call Denise Sisto at **212-779-7500**

MAKE DAD'S DAY



Chocolates for Him

...sensuality defined...

de Granvelle chocolates will make this Father's Day one he'll always remember. For a catalog of more than 100 shapes, sinful varieties, sizes and upscale gift boxes of the finest fresh Belgian chocolates call:

1-800-923-5448

de Granvelle™
BELGIAN CHOCOLATIER

de Granvelle, Ltd.
445 Fifth Avenue, New York, NY 10016-0109
Tel: 212.779.8888 • Fax: 212.779.8686
Bruxelles • New York • London • Paris • Tokyo

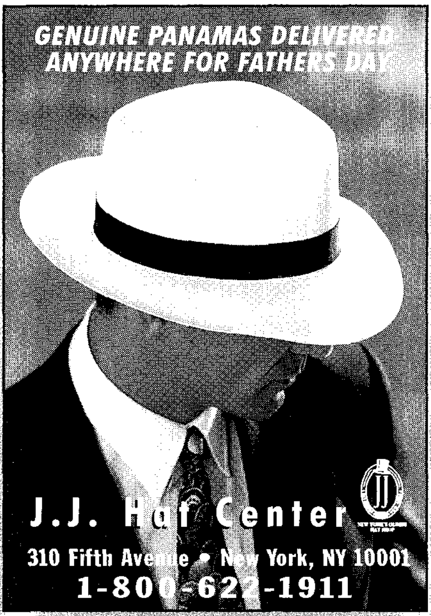
YOUR FATHER HAS ENOUGH NECKTIES!
Enroll Dad in the
MONTHLY CIGAR SAMPLER

He will receive 4-5 premium cigars delivered to his door each month. Informative newsletter accompanies each shipment. 3, 6 & 12 month gift memberships available. **Call 1-800-301-8534 to order.**

Beer Across America® The Original Microbrewery Beer of The Month Club. Each month members receive two six-packs, one from each of two different microbreweries, delivered fresh right to your door. Gift memberships range from 3-12 months.

BEER ACROSS AMERICA®

To order, simply call:
1-800-854-BEER (2337)
http://www.beeramerica.com



GENUINE PANAMAS DELIVERED ANYWHERE FOR FATHERS DAY
J.J. Hat Center
310 Fifth Avenue • New York, NY 10001
1-800-622-1911

THE PERFECT FATHER'S DAY TOAST!

INTERNATIONAL WINE CELLARS™, The Premier Wine of the Month Program, invites you on a journey of the world's best vineyards without ever leaving your home. Each month members will enjoy two bottles of wine; all white, all red or a combination of both. Members also receive *The Cellar Profile*, our informative monthly newsletter. Gift memberships range from 3-12 months.

To order, simply call:
1-800-333-WINE (9463)
http://www.internationalwine.com

HOT 'N SPICY LOVER?

HOT SAUCE
OF THE MONTH CLUB™

SALSA 'N CHIP
OF THE MONTH CLUB™

CHILE PEPPER
OF THE MONTH CLUB™

CHILE-TODAY-HOT TAMALE, INC.®
1-800-HOT-PEPPER

CLUB HABANA

HAND-MADE CERAMIC

MC • VISA DISCOVER • AMEX

A serious cigar ashtray • for serious cigar smokers
$37.00 EACH *plus* **$4.50 S&H**

LOULOU'S LOST & FOUND

121 NEWBURY STREET • BOSTON, MA • 02116 • U.S.A.
order fax (617) 859-0043 • *telephone* (617) 859-8593

THE CHURCHILL SOCIETY

PERFECT GIFT FOR THE CIGAR LOVER

New York's Premier Monthly Cigar Club. Churchill Society members enjoy a different assortment of premium, handmade cigars, elegantly packaged, delivered fresh to their door each month. Members also receive the Society's monthly newsletter, *The Pompous Ashe*, matches and a cutter. Subscription lengths tailored to fit your gift needs· $23.95 month plus S&H.

CALL FOR FREE INFORMATION.
Ask about our sampler gift packs.

1-800-355-6866

LUDOVIC BAINE CIGAR SOCIETY

Each month, a selection of superb smokes.
Only the highest quality cigars.
$24.95/mo. plus shipping & handling
Custom gifts and catalog available.
CALL: 1(800) 837-2375
P.O. Box 916, Peck Slip Sta., NYC 10272

HOMEBODY.
Affordable Luxuries for the Home

eclecticHOME
224 Eighth Avenue (at 21st St.) NYC, NY 10011
(212) 255-2373 FAX (212) 255-3603 eclecticny@aol.com

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Furnished—Daily/Weekly/Monthly. Best Locations! Affordable. **212-246-4000**

Midtown—Lux furn studio-2BRs fr $700/wk; $1800/mo. Also days. **212-582-3799**

FURNISHED—Fr $600/wk-$1600/mo. Garden/terrace/pool. Licensed. AX/V/MC
OXBRIDGE **212-348-8100**

To Respond To A New York Magazine Box Number, Write to: New York Magazine, PO Box 4600, NY 10163-4600. Att: Box Number ____

APARTMENT
New Jersey

BELLEVILLE Mod 2-BR, LR, lg EIK, new w/w carpet, washer/dryer hookup. Sep entry in brick 2 fam, parklike setting. Great neighborhood. Walk to NYC train! $725/mo. Avail July 1. **908-850-6170**

To Place Your Advertisement In
Town and Country Properties
Call Chris Lutkin at
212-779-7500

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN – Norfolk 800-414-3636
Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/fplc/Jacuzzi. Bkfst incl. Antiquing/bike/hike! **203-542-5100**

Seagrape Inn at Fairfield Beach—The Inn's eight individual suites are filled with all the amenities and conveniences of home. All rooms feature private baths, cable tv, direct-dial tel & utility kitchen. **203-255-6808**
Seagrape Inn, 1160 Reef Rd., Fairfield, CT.

NEW ENGLAND

KENNEBUNKPORT, ME. Come and stroll to the Maine Coast! Affordable Getaway Packages from $85 *for 2 nights for two. Call 1-800-99BEACH. Enjoy* Casual Country Comfort at Shorelands Guest Resort.

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes.
Rates as one of the Top 10 in USA! 1-800-848-3369

NEW YORK

SUMMER ACCOMMODATIONS
East Hampton Vacation: Resort Hotels, Motels, Cottages, B&Bs, Guest Houses, Inns, Condos, Houses. Call the East Hampton Chamber of Commerce for a referral or our brochure. **516-324-0362**

Amagansett, Hamptons . . . GANSETT GREEN MANOR
Exclusive hideaway cottages & suites set on 2 acres of beautifully landscaped gardens, enhanced by ponds, patios & picturesque views - all w/kitchens, priv bths & entrances. Walk to ocean, transportation & shopping. May/June/Wkly Specials! Pet-friendly. **516-267-3133**

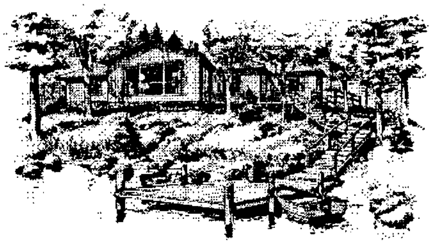
ESCAPES 2000 - HUNTER/WINDHAM
NORTHERN CATSKILLS (1-800-590-2737)
Private mountain villas & luxury townhouses. 1, 2, 3, 4 & 5 BRs. Panoramic views. Fplc, candlelight & wine. Pvt deck. Hot tubs. Full kit, CCTV, VCR & CD. Lots to do! Hike, bike, golf, tennis, horses or just relax. Great restaurants & pubs. NYC just 2 1/2 hours.

DUNE *Resorts*

OCEAN
BEACH
RESORT
OCEANFRONT
FAMILY RESORT

- Atrium Enclosed Jacuzzi and Swimming Pool
- Studio Apartments with Private Patios
- Kitchenettes
- Daily Maid Service

AAA
MONTAUK
800-BEACH-FUN



Private, Tranquil & Romantic
Suites with Jacuzzi for 2, fireplaces & private decks
The place to come & turn off the rest of the world
***
Lakehouse Inn... On Golden Pond
Rhinebeck 90 mins/NYC (914)266-8093
Rated America's Most Luxurious B & B For the '90s

MONTAUK - B&B at Shepherds Country Inn
Walk to ocean & dunes. Pts of interest. Near golf. Fishing. Full country bkfst. B&B Spec: $49 for two. Summer packages from $110. **516-668-2105**
RESERVE NOW!! "BIG" 4TH OF JULY HOLIDAY WEEKEND!

Shelter Island Resort—AAA. On beach, gorgeous views. Large studios w/sundecks. TV, phones. Full restaurant... Golf/Tennis/Fish nrby. Midwk pkgs. **516-749-2001.** Box 3039, Shelter Island 11956

THE ISLANDS

St. Maarten: Beachside Villas - 8 days with airfare
Summer from **$99** / Winter from **$125.**
Rates daily, pp, dbl. Free information/brochure.
St. Maarten Reservation Center: 800-480-8555 X700

Advertising Information

Phone: 212-779-7500

Fax: 212-779-2449

Address: 2 Park Avenue, 11th Fl
New York, New York 10016

Hours: Mon.-Fri. 9am to 5pm.

Ad Close: Tuesday for the issue on sale the following Monday.

General Information: There are approximately 36 characters per line. Count each letter, space and punctuation mark as a character. Certified check, money order or credit card info must accompany ad copy. Call for rates. All ads accepted at the discretion of the publisher.

Travel

Summer Rentals

Barnard/Woodstck, VT. LookOut Farm
Ouiet, private secluded mt top retreat. Panoramic views, fully & very comfortably furnished, on 400 acs, with large pond. 4-BR, 3 bth, 3 fireplaces, all appl & more. Rustic mt top cabin included. Near golf. Walk to Appalachian Trail. $300/day. $1700/wk, also monthly.........**802-425-3515.**

FI/Ocean Beach - Oceanfront: $1095.
Mon thru Fri Rentals Only. June Specials. New, spacious 5-BR, hot tub, BBQ, fplc, 2 decks. David: **212-929-7531**

FIRE ISLAND - WATER VIEWS
40' POOL, HOT TUB & SAUNA
Free Tennis Courts. 3-BRs to 8-BRs.
Kismet Owner: **212-860-0235**

Fire Island / Ocean Beach
4-BR + large loft, skylite, 2 1/2 bth, BBQ, deck, patio, W/D. Near beach. Call Ken: **212-581-2300, M-F/9 to 6.**

Fire Island...Ocean Bay Park
Monthly/weekly, 2BR/2bth, 2 decks, fplc. Total privacy, all amenities. Profls & families. **212-477-4717 / 516-583-5119**

MARTHA'S VINEYARD ISLAND
Linda Bassett's Vacation Rentals
1-800-338-1855 Call 9-9, 7 days.
800 listings - all sizes, prices, locations.

Summer Shares

• SOUTHAMPTON/SAG HARBOR •
MOD 3-BR/2 bths...FAB house & pool. HIP 30s crowd. 1/2 & 1/4 shares avail. Call Linda: **212-779-9315**

Connecticut Mini-Estate
Cathedral ceilings, wide plank flrs, stone fplc, decks, gardens, spectacular swimming pool with waterfall, privacy. 45 minutes NYC. Profls 30+.
203-322-3020

East Hampton Waterfront
4 bedrooms, 3 baths, great deck, large yard. 20s & 30s, friendly professional group. 1/2 & 1/4 shares. **212-977-7687**

East Hampton COUPLES
Clean 3-BR, 2-bth with pool, a/c, fplc on cul-de-sac in Springs. Profl group, 28-37. $1800 per half. **212-535-8302**

Need a Vaca? Spend a Week in Hamptons
Friends & families welcome. Pool, tennis, b-ball, hot tub, billiards. Close to beach. Call for low $$: **212-744-4080**

Quogue Spectacular
COUPLES ONLY
Pool, Jacuzzi, large deck, tennis, B-ball. 1/2 & 1/4 shares left. Call: **212-362-2880**

SOUTHAMPTON/SAG HARBOR
ONE 1/4 left in 3-BR hse w/pool. Fun, mellow, hip group. 5 mins town/beach. 2 blks bay. Call Mindy yest: **212-481-9764**

Weehawken, NJ - NYC Skyline Views
Roommate wanted for lux 2-BR/2-bth apt. Balcony, rooftop, 10-min commute to City. Avail long/short. **201-617-8301**

Westhamp • On Water—30s singles. Quarter/half/make own schedule... or buy 5 weekends and get one free. Pool. **Dock.** Nonsmoking. **516-288-2879**

Westhampton - Tennis, Pool, Hot Tub.
Social 30s-40s professionals. Modern - 8 BRs, 3 bths. Includes beach club. Long season. Bill: **212-628-4024**

Westhampton Beach Single, nonsmoking profls, 30s-40s, for civilized, social summer. Tennis ct, pool, Jacuzzi, central A/C. Single/double rooms. **212-751-2298**

To advertise in the **SUMMER RENTALS/SUMMER SHARES** section, Call Chris Lutkin at **212-779-7500**

ACTION TRAVEL

Canoeing/Rafting/Camping—On the Delaware. Kittatinny Canoes: **800-FLOAT-KC**

SCHOOL

CES LANGUAGE STUDIES ABROAD
Italy, France, Spain, Germany, Mexico
CALL CES: **212-629-7300**

TRAVEL SERVICES

CATSKILL SHUTTLE - 800-607-2753
NYC to the Mts! Weekdays & Weekends! Cooperstown Special! Day Trips too!

SEASONAL RENTAL

TIRED OF HAMPTONS' TRAFFIC?
45 Min From Mahattan
On The Ocean In Atlantic Beach.
Cabanas, Shower Cabins...
OLYMPIC-SIZE SWIMMING POOL.
ALL SPORTS FACILITIES.
Day Camp: toddlers through 10 years.
Sands BEACH & TENNIS CLUB
Beech Boulevard
Atlantic Beach, NY 11509
Visa/MasterCard accepted.
Write for Color Brochure -
Or **Call: 516-371-4003**

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted 1 of 10 best B&B's in the USA. Elegant poolside guest wing. Every amenity. Comp Euro bkfst. Daily cocktail party. Beach club. Downtown walk to history/beauty/romance. Spec Honeymoon rates. Broch/video: **800-253-3466 or curryinn@aol.com**

BED & BREAKFAST New York

Aaah! B&B Assoc.—Best Manhattan Locations! Rooms & Apts. **212-246-4000**

AS YOU LIKE IT B&B ASSOCIATION
Accessible/Affordable/Attractive
Apts & Guestrooms **212-695-3404**

NY B&B—Reservation center, $60-$90. Paris/San Fran. **800-747-0868; 212-977-3512**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-213-8952**

Better Than B&B—Furn apts. 1 wk/1 yr. All cards. Oxbridge: **212-348-8100**

Cozy 1-BR Apt (French Country)—Near Lincoln Center. Avail on daily basis. 3/nite min. $99/per night. **310-823-3243**

Do You Have An Extra Bedroom?
Earn extra money! Become a bed & bkfst host to international students. Manhattan only. Call Lorraine Haber: **212-629-7300**
CENTER FOR ENGLISH STUDIES

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

RESORT New York

FIRE ISLAND - "FUN IN THE SUN"
Ocean Beach. Jerry's Rooms & Effcy Apts. Reserve now for Memorial Day. Daily/wkly rentals. Daily maid svce. **516-583-8870**

Hamptons--Drake Motor Inn—Nr Ocean. Pool, A/C, Free Docking. **516-728-1592**

RETREATS

Feeling Depleted? Recharge & replenish at our Red Rock Retreat in Sedona, AZ. For More Info, Call: **718-827-0637**

To advertise in the **TRAVEL** section, Call
Chris Lutkin at **212-779-7500**

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

TOWN & COUNTRY ads are $41.50 per line (flat rate).
TRAVEL ads are $41.50 per line for 1X.
SERVICES & SALES ads are $58.25 per line for 1X.
ENTERTAINING ads are $56.75 per line for 1X.
ASSORTMENTS ads are $55.00 per line (flat rate).

STRICTLY PERSONALS ads are $36.50 per line (flat rate).
HEALTH & FITNESS ads are $58.25 per line for 1X.
INTERIORS & EXTERIORS ads are $57.75 per line for 1X.
NEW YORK KIDS ads are $41.50 per line for 1X.
INNS & LODGES ads are $47.00 per line for 1X.

Frequency and Display Rates Available

INSERTION ORDER

Name ____________________________
Street Address ____________________________
City __________ State __________ Zip __________
Day Phone (for our records only) ____________________________
Payment: Check ____ M.O. ____ MasterCard ________ Visa ________ AmEx ______
Card Number ________________ Exp. Date ____________
Signature ____________________________

AD COPY

Sports Guide

PERSONAL TRAINER

For Women Who Want The Best
Certified Trainer - As Seen On Fox News. Call The Bodysmith Co. **212-249-1824**

A 1-To-1 Fitness Cert Trainer. We Bring The Gym To Your Home... Exercise & Nutrition. Get The Body U Want. **663-1887**

Less Is More! High-Intensity Body Building. NASM/ACE cert. 16 yrs exp. Natural Competitive Body Builder. Midtown, Pvt Gym. $35/Session. Lou: **718-497-2965**

Free Membership/Consultation—Midtown Gym. Cert Trainers. **212-681-9724**

Get The Body U Want—Certif trainer. Home/Our Gym. All Levels. **212-874-2595**

Over 40? Fitness Specialist With extensive exp/education, will help you start. ACSM-Cert. Safe/Effective Techniques. **875-1777**

Survival Of The Fittest—Fitness For All Ages. Certified. Home/Gym. **212-722-4274**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

PHYSICAL FITNESS

Talk Live To Female Body Builders—& Wrestlers. **900-454-HARD Only $1.95/min.**

ROLLERBLADES

•NY SkateOut•—Skills & confidence, all ages, beginners-advanced. **212-486-1919**

Health and Fitness

COSMETIC SURGERY

CONSULTANT
ANSWERS ALL YOUR QUESTIONS
Your Personal Shopper for Board Certified Plastic Surgeons *to meet your needs and budget. I will help make this experience comfortable, pleasurable and exciting.*
For information, please call Denise Thomas: 212-734-0233.

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, using latest large-volume Tumescent Technique. Felix Shiffman, MD. Free Consult. **246-2960**

Skin Resurfacing For Wrinkles/Acne Scars w/Ultra Pulse CO2 Laser / Add'l Lasers for **Brown Spots/Tattoos.** Bd-Cert Dermatology Attend Columbia-Presby. E. Side. **Advances In Dermatology...980-9292**

BUSINESS OPPORTUNITIES

Earn $2 - $5K/Month—Within Year. Part Time At Home. Top Co. **800-568-4579**

COUNSELING

The Center Of Well-Being—Licensed Psychotherapy By Phone. **800-521-WELL**

ELECTROLYSIS

Electrolysis - Lenore Valery "The Best." 23 Beauty Editors + MDs Recommend Her Permanent, Gentle Method. Disposable Probes, 19+ Yrs. W 57th. **212-757-6585**

•LASER ELECTROLYSIS•
Painless. No Needles. Permanent.
Upper West **724-5000 /** ***Chelsea*** **645-9212**

HEALTH & BEAUTY

Skin Care & Body Treatment—By App't. Most Ins. Accepted. **212-586-2043**

HOLISTIC HEALTH

REFRESH & REVITALIZE
Baths, Massages & Herbal Enemas. Total Body Rejuvenation. **212-246-4276**

NJ Herbal Enemas—Cleanse/Rejuvenate Naturally. Call: **201-546-5512**

Herbal Medicine, Acupuncture... Homeopathy, Nutrition. Women's Health, PMS, Allergies, Pain, Stress. **212-685-2561**

Harvard Prof/Masseuse—Positively Spiritual & Therapeutic. W.56th. **974-9633**

SMOKING PROGRAMS

Stop Smoking With Acupuncture!!

Introducing ACUQUIT From SMOKENDERS'
The Leader In Smoking Cessation Programs

Developed In Collaboration With The Pacific Institute Of Oriental Medicine. ACUQUIT Is A 5 Week/10 Session Program That Will Quickly Eliminate Your Need For Cigarettes. Treatments Are Performed By State Licensed Acupuncturists Using Sterilized, Disposable Needles. Small Group And Corporate Sessions available. If You're Interested In An Alternative Medicine Approach To Stop Smoking,

Call 800-201-4872
For More Information And Sign Up Today!

HYPNOSIS

The Donenfeld Method! Stress/Smoking/Weight/Fears/Insight/Habits. Nancy Donenfeld, Cert. Since 1972. Vi/MC/Insur. 200 E 61 St. **212-758-7575**

LICENSED ACUPUNCTURE

Experienced Acupuncturist, MD
All Types Of Pain, Weight Control, Stop Smoking, Peptic Ulcer, Asthma. **423-0059**

Cosmetic Acupuncture, Inc.
Nonsurgical Facelifts. NY State-Licensed. Midtown Location. **212-757-9109**

MASSAGE/THERAPEUTIC

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

MASSAGE/THERAPEUTIC

BODY RENEWAL
Rare, Unique, Beautiful on E. 57th St. Baths, Massages, Inner Cleansings. Private Nurse. **212-695-0780**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 / 800-834-7286**

Relax, Stress, Pain Relief—Swedish Aromatherapy. Reflex. Wax. **212-213-4114**

Cleansing & Massages By Sensitive Nurses. Relaxing, Discreet. Call 10am-3pm. **212-749-6442**

Experienced Masseuse—Excellent Swedish Massage. **212-501-0603**

THE NEW YORK OFFICE
Each Week, Reach 1.5 Million Decision Makers With Buying Power!
FOR ADVERTISING INFORMATION,
CALL INGRID AT: 212-779-7500

MASSAGE/THERAPEUTIC

Anti-Aging Facial—Body scrub, massage - Swedish & shiatsu. M/F. **212-661-0777**

Warm Hands Jacuzzi. Deep Pore Cleansing, Facial, Body Waxing, Shaving. Hair Tinting, Perm. For Men. **212-832-7872**

Professional Swedish Massage—Resid./Studio. For Men/Women. **212-686-4720**

NY-Licensed—Massage Therapists. Sports, Swedish & Medical. **212-717-6959**

Intense Therapeutic Massage—Stress/Sports-Related. Lic'd. Joy: **212-696-0043**

Cleansing Massage Specialist—Noon-10pm. Emma Rush. By app't. **212-841-0946**

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Min. Confidential.
Central Park Medical Assoc. 246-0800

PENIS ENLARGEMENT Custom Vacuum Pumps - Surgical. Gain 1" to 3". Permanent/Safe. Enhance Erection. FREE Brochures. Dr. Joel Kaplan: **312-409-1950**

WEIGHT CONTROL

Medifast™ Weight Loss—& Medications By Board-Certified Internist. **212-535-7785**

BIOCHEMICAL MEDICAL CARE
Medication To Control Food Cravings. New Redux Avail. **800-MD-8-THIN**

10-15 Stubborn Lbs?—New Medications. 5-Week Programs. **212-570-5058**

THE EASY WEIGH™
NYC, New City, White Plains, Ft. Lee MD-supervised. Phentermine/Pondimin©. **800-887-LEAN (5326) / 914-638-6663**

Physician-Supervised Weight-Loss Program - Using Medication. West Village Office. **212-529-4540**

The Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. **212-737-4644**

Medical Weight Loss—Using Medications, As Per NY Times. **212-288-5468**

1-800-870-SLIM
Private MD - Phen/Fen Avail.
Affordable Fees - Manh/Queens Location.

The New York Office

ATTORNEYS

Personal Injury & Medical Malpractice
For Dignified Representation, Call
Stuart M. Dweck, Esq. 212-687-8200

EMPLOYMENT DISCRIMINATION
& Sexual Harrassment (212) 687-8200
Has it happened to you? You can recover money damages. **Steven D. Sladkus, Esq.**

BUSINESS CONSULTANTS

Does Your Small Business Need Help?
Planning, Managing, Marketing, Growth.
Guidance Is Available Today! **212-978-3800**

COMPUTER SERVICES

Install & Maintain Your Computer System
Security, Net, Web, Applications, Training
MERCURY MULTIMEDIA 718-855-8711

COMPUTERS-MACINTOSH

MACINTOSH GRAPHICS SYSTEMS
for Ad Agencies, Designers, Printers
Expert advice in plain English.
We sell, lease, install, network, support.
Auth. Apple, HP, Tektronix, Quark, Adobe.
Call COGNITO • 212-366-9600

PROFESSIONAL ORGANIZER

Get Organized! Professional Help—With Paper, Clutter, Bills, Closets, Moves, Medical Forms & More. **800-725-0343**

GET ON TRACK! THE PERSONAL TOUCH! Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. **800-643-7225**

TELECOMMUNICATIONS

16¢/Minute Telephone Credit Card!
No Surcharges. No Minumum. No Fees.
Business or Personal. Call: **800-789-6954**

VOICE MESSAGING

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

Ride with us along the information superhighway and enter the world of

NEW YORK COMPUTING

The New Special Feature Appearing Quarterly This Year

Next Issue Date: 6/24
On Sale: 6/17 • Deadline: 6/11
For Info About Advertising, Call Ingrid
Phone: 212.545.3676 • Fax:212.779.2449
WE HELP BUSINESSES GROW!

Interiors and Exteriors

ANTIQUES

I.S. 44 Flea Market—Columbus/77th. Sun, 10-6. Antiques. Free Adm. **721-0900**

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. **212-677-5555**

CLOSETS

SPACEMASTER—Affordable closet solutions. Free estimates. Melamine, wire, doors, walls. Refs. Insured. **212-382-1533**

City Closet Company—Free estimates. All types of shelving. Space professionals. Affordable Pricing.................. **212-387-9142**

DECORATIVE PAINTING

Tidy Faux Finishes—Marble, Murals, Sponging, Stone Glazing. **212-874-4678**

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. **212-360-2208**

HOME/BUSINESS IMPROVEMENT

MDP PAINTING
Painting is our specialty and we do it right at a great price!
Indoor/Out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
201-865-4037

Complete Services—Design, Renovation & Custom Cabinetry. Comm'l/Resid/Medical. Lic. Ins. Free Est. **718-482-0676**

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment.
Featured in NY Times, NY Mag, ABC, CBS.
Lowest Rate. Only $250/rm. Tri-state.
Free Brochure. 212-288-8888
CALL FOR JUNE 8TH SEMINAR INFO

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-338-0888

Former Bloomingdale's Designer—Will beautifully transform your space. Free consult in NYC. **Sasha Designs: 212-243-1738**

C.S. Interiors—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Homes, offices, renovations, floral designs, parties. **212-734-2689**

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call 212-288-1863.**

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. **212-360-2208**

LIGHTING

Track By Jack 212-340-9111
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. **212-360-2208**

Larkin Painting—Quality interior work - reliable, refs, ins. Best prep. **718-205-7732**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. **212-744-9413**

Fine Painting & Papering—Marbling, Sponging, Glazing. Ins. Rob: **212-889-6874**

NOISE REDUCTION

NOISE COMPLAINTS?
CITISILENCE 212-8-SILENCE
Interior Noice-Reduction Systems

WINDOW TREATMENT

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and draperies. **Lowest Prices: 212-807-8674**

Levolor/Duettes/Silhouettes
"Best Buy!" - Joan Hamburg
212-228-8600.................................718-748-8600

DIAL 1-800-CARPETS
Berber • Sisal • Wools/Nylon • Discounted
HAGGAR INDS., INC. Est. 1932. Vi/MC
Also Available: 90 Days - No Pay

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. **KINGSBORO: 212-243-0722**

Summer Fun Summer Fun
DOUBLE ISSUE
FEATURING
THESE SPECIAL CLASSIFIED DISPLAY SECTIONS
GREAT FOOD
WEEKEND GETAWAYS
GREAT PARTIES

Call 212-779-7500 or fax 212-779-2449 to place your ad or for more information.

Issue: 6/24-7/1 On sale: 6/17-30
Special Display Deadline: 5/31

Services and Sales

APPLIANCES

AIR CONDITIONERS
EURO-AMERICAN APPLIANCES
Call Dial-A-Brand With Make & Model.
Why Pay More?! Est. 1967. 800-237-3220

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS *factory-auth* TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

PSYCHIC SAMPLES
800-654-2140 Adults Over 18.
UNLIMITED CALLING

Gifted Psychics—Local Numbers. Adults Over 18. **212-479-8685**

Live Psychics - Dial Direct
1-809-474-9043 Adults over 18.
Int'l long-distance rates apply.

BUSINESS OPPORTUNITIES

90-Day Guaranteed Return • Profit!
Soap Stars On Live US Tour. Call Now!
818-753-4743

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call **212-628-6130** & Relax.

NY's Little Elves—Commercial/Resid Interior Cleaning Specialists. **212-674-2629**

McMaid Service
ESTABLISHED 1971
- **Post-Construction**
- **Corporate Apartment**
- **Common Areas**
- **Move In/Move Out**
- **Just Plain Housecleaning**
- **Fully Insured/Bonded**

Think McMaid
For A Free Estimate, Call
(212) 371 - 5555

INVESTIGATORS

CHECK-A-MATE™
Investigations/Surveillance/Bodyguard/
Decoys/Debugging. **800-734-2660**

PETS

Beautiful English Bulldog Puppies—AKC. Call: **516-567-2821 / Bpr 800-215-2573**

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

PROFESSIONAL ORGANIZER

GET IT TOGETHER
Home / Office / Time Management
Organize. Systematize. Coordinate.
NAPO Member. **(718) 965-6562**

Obsessive/Compulsive For Hire—By The Hr. Closets/Projects/Etc. **212-724-6656**

WANTED

TOP DOLLAR PAID
For your used **CHANEL, PRADA, HERMES, COMME DES GARCONS, GUCCI.** Call Alessandro at the Transfer Foundation: **212-355-4230** 1-7pm

MASSAGE

RENDEZVOUS
Upscale & Pvt. 5th & 46th. **212-840-6111**

Paradise On The Table
A Breathless Massage **212-684-6494**

HIDDEN TREASURE
Upper East Side. Mid 70s. **212-327-0244**
Surround Yourself In Beauty & Comfort.

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Alexandra's Body Workshop
Summer Disc. Rates. Aromatherapy. Hot Oil Massage. M/S 6am-12am. **212-629-3106**

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

Mia's Soothing Massage—Quality. Pvt. Midtown. 7 Days. **212-593-0046**

EXCEPTIONAL MASSAGE
By French Lady. Clean/Pvt. **212-888-3497**

RHAPSODY
Midtown East. Pvt. 7 Days. ***212-213-4480***

DELIGHTFUL TOUCH
Waldorf Area. 7 Days. Resid. **212-754-1470**

EXCELLENT RELAXATION
New, Exciting, Elegant
50s/5th. By Appointment: **212-977-7275**

The Art Of Sensual Massage—By Lori. By App't Only. East 50s. **212-486-7132**

PURE BLISS
Private. Credit Cards.
212-213-2977

Renew........Refresh.......Revitalize—Please Call Tatiana/Kaya: **212-922-2149**

WORLD TRADE OASIS
Add Warmth to Your Day. Bask in the Joy of Touch. Weekend Specials - Ask Us!
Res. avail. **212-267-4053**

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

Sensual And Stimulating Massage—By Debbie. East Side Location. **212-593-1765**

Fun & Relaxing Massage—Private & Discreet. By App't. Nancy: **212-319-4695**

Alex For Men—Soothing, Relaxing. East 34th St. Central Air. Call: **212-779-7870**

It's The Time Of The Season—For Christie's Hands. **212-752-0921**

A Very Special Touch....Sensational!!—W. Village/Wall St. access. **212-645-4995**

Gramercy Park—European Professional. Studio/Residential Available. **212-674-6590**

European Aromatics—Midtown Location. *Open From 11am.* ***212-974-0838***

A Very Private Candlelight Massage—5th Ave & 46th. By App't. **212-997-1660**

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. ***212-787-0146***

Courtney's Back—**212-779-9226**. E. 30s. Quality, Private, Elegant. Open 7 Days.

Truly...Totally...Titillating—Sensual & Discreet. 55th off 5th. **212-315-3525**

Parisienne—Excellent massage. By app't. Sat. 10-6pm, Sun. 12-8pm. **212-888-8530**

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. **212-838-1948**

Velvet Hands Ultimate Pampering
Exquisite & Beautiful. Your/Our Residence. Full Info. Pamela: **212-252-2945**

KIKU JAPANESE E. 50
Shiatsu Studio/Res. **212-223-2650**

HOLLY'S HAVEN
Beauty & Ease, East 20s. **212-447-1104**

Memorial Day—Cert Calif Therapeutic Massage/Reflex. 9 Yrs Exp. **212-517-5453**

Salon Akia 212-582-2427
—Rejuvenating Shiatsu. East 50s.

GRAND OPENING IN NJ
5 Mins From GWB. **201-568-4006**

HAKO 516-827-3333
LIE Exit 41 South. Route 107.
Excellent Shiatsu. Male & Female.

Magical Hands Of China—Midtown, East Side Location. **212-683-3409**

Claire—Great Body Massage. Treat Yourself To The Best. **212-631-3683**

Julie—Selective, Upscale. Reasonable Rates. Lex & 40s. 7 Days. **212-972-0842**

INNOCENCE & BEAUTY
City's "BEST BUY". 7 Days. **212-972-0843**

Gold Coast Spa—Located On The Hudson River In NJ. Call: **201-840-1743**

Lee Is Now On Upper E. Side—For Discriminating Men. **212-988-3226**

The Incredible Lightness Of Touch—Sophisticated. Private. **212-421-5963**

Body Double—Double your relaxation thru sensual, exotic bodyrub. **212-421-2707**

Touch By Tomas For Men—Soothing, Serene, Safe & Private. **212-689-9030**

Grasp The Grok—Multidimensional Bodywork for 21st Century. **212-213-1084**

Bodyrub Satisfaction—Jenny's Back. Private. Open 7 Days. A/C. **212-534-7852**

Pearls Of Asia—By App't Only. Call Kim For App't. **212-921-2061 / 212-768-0957**

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable Massage. All CCs. **212-249-2436**

Mature, Classy Lady—Elegant, Private, Residential. 7 Days. **212-262-4537**

Beautiful Massage By Diane—West Village. By Appointment: **212-206-1570**

NJ Fuji—Best Massage & Relaxation. **201-368-0058**

YOKO Shiatsu/Swedish—New City. *10am-10pm.* **914-634-9200**

Soothing Bodyrub—By Elegant Asian Lady. E. 5th St. (2nd/3rd). **212-677-8377**

ORIENTAL DELIGHT
Massage/relaxation. Resid. ***212-686-2222***

Come Closer To Everything—Including Perfection. Loving Hands. **212-689-1776**

Classy Massage—Done With Concern And Care. High Quality. **212-MU9-5920**

Asian Spa - 201-313-9215—We've Got The Touch. 5 Minutes From GWB.

Massage—Swedish/Shiatsu. Body Scrub, Facial, Reflexology. M/F. **212-661-0777**

MATTHEW FOR MEN
A Class Act. Call Matt: **212-586-6172**

YANNA 212-308-4658
Eloquent Massage. Upper E. Side & 5th.

Gail's Studio—Midtown East Location. Call: **212-317-0085**

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. **212-838-8380**

MICHELLE & MARIE
Private. By App't. All CC's. **212-317-0062**

Miramar—Highly Skilled Internt'l Staff. Superb Bodyrub. By App't. **212-826-8814**

Tropical—*Oriental Shiatsu, Swedish.* Rt. 17 North, Ramsey. **201-327-0286**

Erik's Taoist Massage For Men—E. 38. Relaxing, Blissful. 9am-9pm. **212-213-1207**

JAPANESE 212-799-7087
Japanese Shiatsu. 62 West 71st.

TOKYO MOON
18 E 53, 4th fl. Japanese style. **212-421-0222**

Double Tantric Touch—For Men Only. Tret/Silvio. 10-9pm. Chelsea: **212-741-9091**

Rainbow - Oriental Massage—Call For An Appointment. **516-841-1379**

LEXINGTON & 47th
Affordable & Relaxing. **212-758-1236**

Costa Del Sol—A world of relaxation. Luxurious/complete massage. **212-593-1605**

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

MIDTOWN ENCLAVE
East 50s. Weekend Specials. **212-754-1470**

Pears—Eclectic Excellence, Featuring Synchronized Massage. **212-505-5151**

Pleasure—Sensuous Relaxation. East 50s. All CC's. By App't Only. **212-750-5959**

FOREVER YOUNG 212-319-6778
Japanese Shiatsu. Studio/Resid.

MAKI 212-751-5550
Shiatsu. Studio/Residential.

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. **212-799-2384**

ORIENTAL BODYRUB
L.I.E. Exit 64N **516-924-0092**

Body Pampering By Amanda—Private. All CCs. Grand Opening. **212-861-5969**

Continued on next page.

Continued from previous page.

MASSAGE

MAINLAND CHINA
By App't. Discreet & Private. 212-262-2636

A Unique Massage—For The Whole Body. Call For 1-On-1 App't. 718-463-5888

KASA 212-754-6130
Professional Masseuses From Japan

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

Brigitte—Let Me Make You Feel Ten Years Younger. Call 212-861-5048.

Central Park South, Austrian Lady—Private & Sensual. 212-246-4759

FUJI 212-207-8959
Shiatsu/Swedish. Resid/Studio.

RUSSIAN MASSAGE & COLON Therapy. W. 94th: 212-222-4868. E. 10th: 387-8976. E. 51st: 751-2319. Natasha/Joe

Susan & Lynn—Sensitive massage - by mature lady. 11:30-7:30pm. 718-426-4979

New Chinese - Exotic
212-317-0737 By Adam / 751-2925 By Men

MARLA & LIZA 212-752-8554
Studio/Residential. European Relaxation.

914-698-5858
Shiatsu/Swedish, Sauna, Shower

ELIZABETH - Excellent Massage
By Elegant, Sensual Lady. Grand Central Area. Studio/Resid. 212-867-7857

Donna's New Salon—A Massage You Will Return To. 212-319-5865

LICENSED THERAPY

New York's BEST SEX THERAPY
Board-Certified Clinical Sexologists
MD-Supv. **SURROGATE PROGRAM**
All Dysfunctions - Privacy Assured
212-721-7650

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program.
SEEN ON 20/20 & CNBC.
Resolve Impotence/PE/Orgasm Problems/Shyness. **PROVEN SUCCESS.** MD Supv'd. End fear/failure. 212-971-6060
*Amer. Assn. of Sex Educators, Counselors & Therapists.

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

SEX THERAPY
All Sexual Difficulties.
MD-Supervised - Surrogate Program.
Insurance Where Applicable.
Free Consultation. 212-679-6717

Premature Ejaculation/Impotence Cured forever in a 3-hr session. 16 yrs research. Dr. Beck. Scientific. Guarantee: Permanent. Ins okay. 11am-1pm. 212-689-9717

Need To Share? Call to be part of newly forming psychotherapy group for sex-industry professionals. 212-307-5280

ROLE PLAY

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641-24hr

Black Canadian—Exotic, Sensual, Private. Call Anne: 212-532-6084

Eagles—Private. By appointment. All CC's accepted. Help wanted. 212-750-4111

INNER CLEANSING
Clinical Nurse Role-Play. 212-396-0240

Alexis—Enterprising Role-Play. Upscale, Upbeat Clientele Only. 212-777-4598

For The Exclusive Gentleman—Private & Discreet. By App't. Rachel: 212-751-4415

Jasmine Returns—Pvt & Discreet Role-Play. Explore Your Fetishes. 212-532-7135

TEACHER/STUDENT
Miss Nina Stern. 212-794-4740

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

CREATIVE NURSE ROLE-PLAY
Personalized & Intimate. 212-481-9293

Suzanne's Executive Stress Relief—38th & 3rd. Expensive & worth it. 212-681-2798

Hedonism
INDULGE YOURSELF
In A Comfortable W. 70's Location
212-873-8158
url http://www.seekerspub.com/pleasure/inhouse/kimberley/

Compulsive Fetish Behavior?—Role-Play. Nicole. Elegant E. Side. 212-754-5177

Westch/CT/Putnam—Touch, Talk, Therapy, Dance, Voyeurism. 800-957-3048

Mature Gentlemen—Private Relaxation By Sensitive, Mature Lady. 212-957-9673

Heather, Katie, Lauren
7am-11pm. Great Breakfast Specials.
Ft. Lee. 5 Min. From GWB. 201-943-8359

Erica—Sensual, Exotic Relaxation. Upper East Side. 212-879-4788

Pro Female Body Builder—Eager To Wrestle, Pose, Do Role-Play. 212-316-2503

Live Conversation—1-On-1 Stimulating Role-Play. Call Now! 212-970-3360

Sweet Melissa—Role-Play At Your Residence. Call: 212-843-3701 ext. 3765

Gentle Relaxation By Gabrielle
Sophisticated - Private - Discreet.
Strictly By App't. 212-439-1141

Upper East Side—Sublime Relaxation For Gentlemen By Venus. 212-427-3801

Statuesque Brazilian Role-Play—Elegant & Discreet. Upper East Side. 212-517-9466

Candy - Sutton Place For Upscale Gentlemen. Elegant, Beautiful & Private. 212-980-8118

Ultimate Encounters—Luxurious, Upscale For Successful Men. 212-246-1314

ANGELIQUE
Yours Truly. 212-751-5296

Katrina—Elegant Encounters For The Upscale Man. E Side Locale. 212-772-6573

DIAMOND
South American Role-Play 212-725-3072

Role Play From Ipanema—Relax Your Body & Mind. 718-899-7196 / 917-388-7797

High Society—Sophisticated Pleasure For Upscale Men. Private. Susan: 212-826-2707

GINA'S ROLE-PLAY
Mature Lady. Rubenesque Look. Discreet.
By App't. E 50th. CC's. 212-371-3106

Shemale High-Fashion Model—Role-Play & Cross-Dressing. 212-223-5164

Beverly Hills—For The Elite Only. Call: 212-268-5575

Helena—Leave Your Cares Behind And Relax. For Executives. 212-317-1720

GRAND OPENING
ORIENTAL STAR
Relax At 24-27A Steinway St., 1st fl.
Astoria: 718-626-1777 / 626-1881

The Sky Is The Limit—Ultimate Relaxation. Shemales. B'klyn. Jill. 212-690-4751

Escape Into A Relaxing Rendezvous—With Christi. Pvt. Lux. App't: 212-949-8164

Exotic Mistress—Behavior modif. Nurse therapy/cross-dressing. CC's. 212-473-2002

French Elegance—Sensual Touch. Private & Beautiful. W. 57th. 212-399-0691

Dahlia & Joliene—Best Relaxation. Pvt, Upscale. Midtown. By App't. 212-371-9488

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. 516-422-2404

FEMALE BODY BUILDERS
& Wrestlers. Pvt. Variety. 212-759-0933

Apache Princess—Pagan. Exciting. For Special Execs Only. By App't. 212-459-1930

Why Settle For More?
TLC in new york.
Full Rec. Info: 212-969-0103

Cajun/Ebony She-Male—Fashion Model/Music Video Star. 212-935-9476

Sensual Phone Talk—Affordable, Discreet, Confidential. 800-873-1508

Personable Role-Play—Days Only. All CC's. For Info, Call Blondie: 212-479-7939

JILLIAN BRADLEY & FRIENDS
Plush & Private Multi-Level Townhouse
Offering The Ultimate In Relaxation.
Strictly By App't. Res. Avail. 212-779-3332

Femme Mystique
A TRADITION OF EXCELLENCE
Upscale & luxurious service
24 Hours/7 Days, Credit Cards Accepted
1-800-808-6679

#1 Transsexual Megastar!—Lovely "Sherry Fox", For Beginners. 212-582-5009

EXECUTIVE STRESS RELIEF
Plus First-Class Role-Play.
Private, Safe & Discreet.
Midtown/Resid. 212-714-1537

Sensual Role-Play—By Mature Ebony Beauty. Your Residence. 212-330-8368

THE INCOMPARABLE REBECCA
Kind, Warm, Charming Relaxation.
Your Resid. Full Info: 212-714-7709

PINK ROSE
Soft Finesse. E 50s. By App't. 212-207-3672

Extremely Muscular Body Builder—Ready To Flex For You. 212-421-8212

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt 212-838-2653

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Valerie Returns—Your Manhattan Home. New #: 212-501-9002

MADEMOISELLE
Scandinavian & European Models
Upscale relaxation for gentlemen who expect the very best.
1-800-464-6667

For Discriminating Men—Intense & Therapeutic. Upper E. Side. 212-988-3226

Come In And Relax—Sensual Relaxation For Gentlemen. Mature Lady. 212-977-6692

Discreet Encounters For The—Sophisticated Gentleman. 212-207-1909

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

Delightful Relaxation Available—By Appointment Only. 212-675-9237

A Touch Of Class—LI's Upscale, Personalized Svc, By App't. 516-227-1855

Train Your Behavior—With Your Private Nurse. 212-486-6377

150 Escapist COMPULSIONS Explored
PhD. Prof'l Staff: Jr 20s - Sr 50s. Pvt
Appt's. 11am-10pm. Rfrbshed 212-475-3377

Medical Role-Play—Fetish Exploration & Behavior Modification. 212-391-0600

FOR EXECUTIVES
By Mature European. Call: 212-661-7286

Capture The Ultimate—Tina. Mature. By App't Only. 212-682-2242

ROYAL SANDS
We Deliver Dreams: 212-924-1133

Cindy, Judy & Alicia—Ready for your role-play. Private & discreet. 212-221-9700

Exquisite, Sensual Touch—Exotic & Discreet. E Mid 40s. Tatienna: 212-297-0245

Exotic Transsexual—Ebony & Italian Relaxation. Maria. 212-673-8070

MISTRESS MADELINE
There Is No Substitute. 212-684-6870

Scott - Relaxation Therapy—And Role Playing. Private Sessions. 212-242-7054

Touch Of Class—Scandinavian Elegance. Sensual/Beautiful/Private. 212-459-4537

THE FEMININE MYSTIQUE
Sensual, Relaxing, Discreet Exotica
NYC's Finest. 212-714-7099

Pvt Role-Play By Mature Woman—Pvt Locale. 24 Hrs. Studio/Res. 212-832-2610

Chantel—1st Class Relaxation With Total Satisfaction, For Gentlemen. 212-308-3702

OSINA ORIENTAL
Role-Play, Relaxation. 212-391-4850

Russian Mystique—Elegant, Captivating, Upscale. All Boroughs. 718-851-1080

Adam & Friends For Men—Exclusive, Private & Safe. 212-988-2991

Stacy—A Relaxing, Sensuous Role-Play Session Is Only A Call Away. 212-875-9755

To advertise in *New York Magazine's*
SPECIAL SERVICES
Call Mark Bristow at 212-545-3661.

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $36.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Slick, Chic, What You Seek—Warm, vivacious, romantic Jewish woman who wants a partner to share the pleasures of city life. Loves to cook, read, travel and talk. Must be affectionate, sincere and financially secure. Looking for caring, loving relationship with man over 50. Nonsmoker. Recent photo. 8022 ✉ ☎

Inventor/Successful Businessman—Attractive, athletic, world-traveled, multilingual, fun-loving, youthful 50s, seeks meaningful relationship with elite lady who is well-spoken, elegant, refined/cultured, sportive, vivacious, good-humored, with flexible schedule, in 40s, who wants to love again. Photo. 7738 ✉

Mutual Spoiling!—Sought by a good-hearted, communicative, Ivy MD/PhD, old-fashioned romantic, attractive, 5'11", slim, 40, Jewish, fun, diverse. Seeks fabulous female - intelligent, affectionate, under 38, for life of hugs, laughter, family. Phone/photo a must, please. 8013 ✉

Certifiably Beautiful—Blond, slim, smart, sexy and successful lady, seeks very smart, articulate, very successful, gentle male counterpart, 60ish. 7959 ✉

Affectionate, Successful, Beautiful—Intelligent, uninhibited, slim 48-year-old female - looks like Botticelli's "Venus" (no shell). Seeks interesting, sexy, sophisticated, outgoing man with liberal politics, easy laugh, tuxedo, and no serious life problems. 7962 ✉

Can You Keep Up With Me?—Curvy, witty, auburn-haired Jewish professional, 31, seeks rugged, successful man, 27-35, with keen sense of humor, able to take small doses of sarcasm and large doses of fun. Photo (no mugshots please). 7931✉

Heart Of Gold—Petite, attractive Catholic, 30s. Seeks a sensitive, fun, loving guy. Note/photo/phone. 7947 ✉

A Very Rare, Very Unique—And very successful, Park Avenue, beautiful ex-model, Wall Street investor, big blue eyes, auburn hair, brains, with a great personality, zest for life - down-to-earth, loyal, flexible, warm, open, charismatic, not jaded, emotionally secure, dependable, adventurous, optimistic, deep, loves global traveling, the arts, reading, sports, etc. Seeking male counterpart, 50-60, for a relationship leading to possible marriage. 7976 ✉ ☎

Beautiful, Sensitive, Sweet—Extremely smart and successful, down-to-earth, 35, Jewish female looking for tall, handsome, extremely smart and successful man for long relationship. Photo a must. 7980 ✉

Breakfast At Tiffany's—Professional but fun, easy to talk to, attractive, sincere, funny corporate attorney, 36, 5'9", very fit, seeks very attractive, very fit, 24-32 female for marriage, possibly more. Photo a plus. 8029 ✉ ☎

Thank Me 20 Years From Now...—You weren't looking, but somehow I found you. Seeking chemistry with a mature woman, down-to-earth, Jewish (27-35) and focused towards achieving personal goals. I'm a 36-year-old NYer - mature, attractive, tall, athletic, established business executive, positive spirit, witty, caring, active. Note/photo. 8008 ✉

Gay White Male—41, 5'5", 145 lbs, youthful MD, masculine, sincere, optimistic, affectionate, nonsmoker, healthy, down-to-earth, eclectic tastes. Seeks special soul mate: a caring man to share life's adventures in friendship and possible lifelong, mutually monogamous, loving relationship. 7963 ✉

Tall Dude Seeks Julie Newmar—Sports buff, 42, seeks goddess, 36-44, to keep him away from singles events and make the summer sizzle. Note/photo/you. 8010✉

Very Pretty, Successful Female—Blond-haired, blue-eyed Irish-Catholic, 33, 5'6", slim, who enjoys tennis, golf, reading, movies and travel. I'm interested in meeting an intelligent, successful, attractive, athletic, 30-40 male, with values, who is ready for the challenges and rewards of marriage and family. Note/photo/phone. 8001 ✉

Striking Brunette—Sensual and spirited professional woman with class and style, seeking soul mate. Active/slender. Loves foreign travel to sunny places, ethnic food, romantic getaways and spiritual retreats. My ideal mate is kind, communicative, 40-45ish, emotionally secure, successful and seeking passion, a best friend and life partner. Note/photo/phone. 8023 ✉ ☎

Scorching Summer Romance—To last a lifetime, sought by fit, single Jewish MD, 45, 5'7", 150. Please be a smart, slim, pretty, unencumbered professional woman, 30-43. Photo/phone. 8000 ✉ ☎

Rescue Me From 1040s!—Fiery, attractive, shapely Jewish CPA, who is a fit, green-eyed blond, 40, seeks energetic, alive, bright man who will creatively distract me with humor, romance, tennis, dancing, candlelight dinners, intimate conversations and fun. Are you ready, willing and able? Nonsmoker. 7990 ✉☎

Have You Ever Slept—With an anesthesiologist? 38 year old, green-eyed, handsome, funny physician in spite of himself - in search of a clever, sexy lady who can make the summer the hottest ever. 8033 ✉ ☎

The Best Of Northern NJ—5'5", green- eyed, youthful, slim blond, divorced professional, 55, seeks handsome, nonsmoking, successful, humorous man, 45-65. (201) preferred. Photo/phone. 7982✉☎

Very Beautiful Medical Student—23, seeks very special Jewish man. 8032 ✉

Single Black Male MD—43, reliable, honest, seeking educated female, any race, who likes travel, theater, movies, dining out, 21-38. Photo/phone/note. 8031 ✉

Golf With Me This Summer—Ski with me this winter. Enjoy life and love in between. Tall, slim, beautiful woman, 50 - independent, happy, spirited. 8004 ✉

Hibernophile—Attractive, blond, slim female, 5'7", 31, JD, PhD, seeks cultured, caring Celtic male for movie/museum/theater-going, a bit o' fun and possible commitment. 7960 ✉

Refusing To Settle—Hopefully you haven't either. Professional, good-looking NJ gentleman, 47, very romantic, caring, sensitive and down-to-earth - seeks stunning Asian-American partner under 42, with a heart of gold and similar qualities. We'll become best friends, lovers and walk through life as one. Note/photo. 7968 ✉

Too Good To Be Single—My friend's ironic compliment is bittersweet. Me: normal, never-married Catholic man in his 30s, 5'10", 180 lbs, very athletic, good-looking, educated, witty, romantic, and can even appear sensitive. You: never-married Catholic woman, 28-35, attractive, slim - preferably petite, witty (but slightly less so than me), career-minded but also desiring a family (and a dog). Photo please! (Live LI/work NYC). 7948✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Gay Jewish Male—Be confident, accomplished, financially secure and masculine, over 35. Tall, handsome, healthy, masculine, sophisticated, upscale 32-year-old, who is sincere, compassionate, *intelligent, with traditional* values, great sense of humor and varied interests, seeks lasting, committed relationship with someone who is willing to start as friends and see what develops with caring man of equal caliber. Photo/note, please. 7983✉

NYC Guy Seeks NYC Gal—Tall, handsome male, 41, fun-loving, intelligent, financially secure, romantic, secure, great sense of humor, huge sports fan, enjoys music, reading, dining out, my MAC, traveling and going to the movies. Would like to meet an attractive, warm, 25-40 female for a committed, lasting relationship that is filled with honesty, good times and romance. Note/photo please. 7929 ✉

Greek, Stunning Female—Professional, seeks Jewish soul mate, 42-55. 7940✉☎

Offbeat Musician—Seeking opportunity to practice what I've learned in therapy. Me: white male, 41, 5'6", fit, playful, news and media junkie, low mileage heart. You: female, thirtysomething, 5'8" or under, no smoke, drugs or musk, world-aware, likes herself. 7941 ✉

Handsome Professional—Born in Pakistan, bred in USA, 56, cultured, seeks fit, pretty soul mate. Photo/note. 8026 ✉

Beautiful, Bright, Slim—36, Jewish professional, who is athletic, fit, has varied interests and is fun to be with, would like to meet an intelligent, sincere professional male, 36-45, for a lasting relationship. Note/photo. 7977 ✉ ☎

New and Improved!

Attention! New Number

HEAR THE VOICE BEHIND THE AD

CALL 1-900-860-0640

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ *as well as write* ✉ *Strictly Personals advertisers. Look for ads with* ☎ *to hear a message personally recorded* by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

6', Jewish Harvard MBA—47, entrepreneur, commutes from Boca, seeks dynamic, attractive female counterpart, MD/JD/MBA. Photo a must. 7971 ✉

I Have Everything—Except someone to share it with. Petite, attractive, athletic, blue-eyed MD seeks successful Jewish man who is adventurous, kind, enjoys sports, has sense of humor and traditional values, late 30s to mid 40s. 7995 ✉

Sweet Dreams—Warmhearted, one-of-a-kind, successful, tall, striking horse owner seeks unpretentious, accomplished, wonderful man, 40-55, for a fun-filled and very special romance. Photo. 8015 ✉ ☎

Red-Haired, Green-Eyed Beauty—Feisty but with a good heart, loves city and country. Seeks kind, generous, bright, funny gentleman, 32-45, for serious relationship. Note/photo a must, please. 7979 ✉

Handsome, Single White Male—6'1", 200 lbs, athletic (martial arts), well-built, Catholic, green eyes, young late-30s businessman - seeks late-20s buxom beauty. Photo/phone necessary. 7966 ✉ ☎

Pretty, Petite, Poetic—Sensuous, cerebral, athletic NYC MD seeks brilliant, cuddly, spiritual and adventurous, monogamous man, 40-55. Photo please. 7956 ✉

In The Enchanted Forest Of Dating—A handsome, 46-year-old, single white knight seeks a grail girlfriend, 36-46. Note/photo/phone. 7961 ✉

Spanish-Born Sephardic Manhattanite—Professional, attractive widow who had years of a loving marriage. Financially and emotionally secure, witty, vivacious, gracious. Enjoys opera, concerts, theater, antiques. Seeks worldly and accomplished man, 60-75. Bio, please. 7997 ✉

Sexy Black Nightgown—Seeks admirer, 58-65, successful, loves travel, theater, people. Sense of humor! Photo/note. 8016 ✉

Beautiful, Elegant 50s—Former model, 5'7", 120 lbs, designer, sophisticated, vivacious, passionate about the arts/travel, recently widowed - seeks vital, worldly, accomplished gentleman with thriving career, who has experienced the joy of sharing life in a loving relationship. Letter and photo appreciated. 7972 ✉

Sweet Brown Eyes—Professional, seeks Jewish MD/DDS, 45 plus, who wouldn't mind a shiksa. 7939 ✉ ☎

Bright, Attractive—Athletic, 38, Jewish woman with passion for social justice, seeks man, 35-45, who knows what relationships are all about. Photo. 7969 ✉

Are You Out There?—52 (looks 42), ready to give love another chance. I'm a tall, handsome and sincere male who likes good movies, romantic dining and country retreats. You are a slim, attractive nonsmoker, 39-48. Photo/note. 8025 ✉

Well-Rounded, Attractive—Professional Jewish male (31, 6'1") - Midwestern values, well-educated, nonsmoking, athletic, accomplished and relationship-oriented - seeks thoughtful, creative, upbeat woman, 25-32. 7942 ✉ ☎

Talented, Smart Woman, 60—Enjoys her home, garden, pets, profession (psychotherapist), friends in for a great dinner... Good-looking, good energy, good taste. Needs to be enjoyed by the right man. Younger is fine! 7994 ✉ ☎

Amusing, Attractive, Available—Black female, 28, 5'6", seeks sexy, dynamic male, up to 35, for who knows? 7938 ✉ ☎

MD/PhD Scientist—5'9", 145. Home gym and tanning bed make me look younger than my 42 years. I seek a fit woman under 37 (20s okay), with a sunny personality, for sunny beach days and nights out. Note/photo. 7991 ✉

European-Born, Cultured—Interesting ex-model, woman artist, wants to find a cultured husband. We will live in several homes around the world. Fashion and art. 8005 ✉

Attractive, Sophisticated Professional—Lady, 53, energetic, active, sense of humor, enjoys theater, traveling and stimulating conversation. Seeking a serious relationship with a professional or a business gentleman. 7993 ✉

Professional In Blue Jeans—Male, 5'6", 46 (looks 36), Jewish (nonreligious), seeks kind, pretty, petite, casual, romantic Jewish female, 34-44, to share good times and maybe more. Photo/note. 8024 ✉

Successful 40-Year-Old—Single Jewish male, looking for a single Jewish female who enjoys biking, working, and wants to start a traditional family. 8009 ✉

A Great Catch—Handsome, intelligent, successful Jewish man of 46, seeks attractive, passionate, devoted woman. Photo/note/phone required. 8020 ✉

Are You A "Mensch"?—Gorgeous, thin, energetic, 38, Israeli, English teacher and financially secure businesswoman - visits the US frequently. Looking for a nonsmoking Jewish professional, family-minded, rich in soul and a gentleman, 40-50, for transatlantic correspondence and serious relationship. 7964 ✉

The Knicks Broke My Heart—Are you the one to mend it? Bright, pretty, caring, curvaceous Jewish lass, 29, with warmth, wit and lots of free time (now that basketball season has ended), seeks attractive, intelligent, adventurous guy, for laughter, love, friendship and more. 7981 ✉

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Outstanding In My Field—But I'd rather come in and snuggle with you! Accomplished woman (academic scientist), slender, attractive, blue-eyed blond, sometimes sweet and funny, often serious and intense, always warm and genuine... Seeks equally accomplished, affectionate man, 38-52, with whom to build a future full of love and laughter. 7996 ✉

Lady Designer With Euro-Style—34, tall, slim and pretty, independent, alive, spirited and passionate, atheistic. Seeks genteel, cultured, solvent, evolved gent, European descent, 35-45, 5'10" plus, fit, with brilliant wit, with whom she can tackle this sad and beautiful world. 8006 ✉ ☎

Success Has Had Its Price—Still single, down-to-earth investment banker - ready to settle down. Trim, athletic, educated, adventurous, young 43, seeks intelligent, beautiful, sensuous, caring, athletic woman, 28-40, for best friend, hopefully more. Note/photo, please. 7973 ✉

Warm, Witty, Handsome—World-traveled Jewish man, 60s, seeks articulate, petite, vivacious woman, 52-59, for loving companionship. Photo. 7945 ✉

Beautiful Jewish Lady—38, slim, intelligent, seeks fit, attractive, executive-level Jewish male, 38-48, for friendship, marriage, fun lifestyle. Note/photo. 7984 ✉

New York Magazine

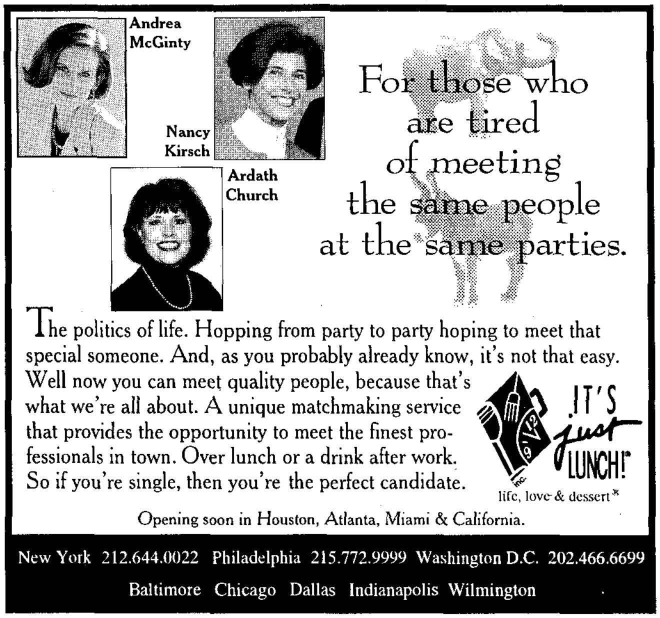
Strictly Personals

You've thought about it...
Your best friend met her husband from it...
All your friends think you should do it...
And so do you, but...
You can't imagine writing it...
And it will never work for you...
You're different...
Although the people who advertise seem so...
Professional...
Educated...
Cultured...

Fun...
Well-Groomed...
Caring...
Sensitive...
Interested and...
Interesting...
Just like you, right?!
So, maybe it's time to...
Listen to your friends...
And your heart...
And place a Strictly Personals ad in New York

Phone 212•779•7500 *Ask for our personal ad writing tip sheet.* Fax 212•779•2449

Strictly Personals



The politics of life. Hopping from party to party hoping to meet that special someone. And, as you probably already know, it's not that easy. Well now you can meet quality people, because that's what we're all about. A unique matchmaking service that provides the opportunity to meet the finest professionals in town. Over lunch or a drink after work. So if you're single, then you're the perfect candidate.

Opening soon in Houston, Atlanta, Miami & California.

New York 212.644.0022 Philadelphia 215.772.9999 Washington D.C. 202.466.6699

Baltimore Chicago Dallas Indianapolis Wilmington

Attractive Russian Lady—36, professional, seeks a refined man, 37-48. 7957✉

Mature Male—5'11", slim, athletic, physical, complex mind, uncomplicated personality, seeks fit, intelligent, affectionate Manhattan female, 45-50, for tender, caring, fun relationship. 7965 ✉

Enchantingly Affectionate Male—If you're a real sweetheart and would love to settle down with a kind, youthful, well-built Random House author, 42, 5'6", who will dazzle you with gentle hugs and little presents, please send letter and photo to: POB 856, NY, NY 10009

Gay White Female—Seeking gay white/Hispanic female - feminine, petite, 35-45. No smoking. Photo please. 7933 ✉ ☎

Highly Successful—Divorced white male, 42, Wall Street millionaire, fit, passionate, educated, sensitive, with traditional values. I love my house in the country, fine dining, music, sports, kids and a good time with a sexy, sweet, petite young lady, open-minded and adventurous...for relationship, even marriage. Note/recent photo and phone. 7954 ✉

Italian-American Lady—Ivy-educated, stunning, tall, slim brunette. Passion for *the international, seeks exceptional* European male counterpart, 45-60. 8028 ✉ ☎

Smart, Pretty, Successful—Petite, professional, blue-eyed blond female, early 30s, seeking a smart, sensitive, caring, Catholic professional man, 32-43, for good conversation, fun and possible relationship. MD, JD or MBA a plus. Great sense of humor a double plus. Note and photo, please. 7949 ✉

Wall Street Knockout—28, seeking fun-loving, Jewish male counterpart. 7967 ✉☎

Frankly Fabulous Female—Looks, brains, class, NY and Hamptons life style, seeks home for her heart with qualified white male, 58-65. 7986 ✉ ☎

Wanted: Witty, Wry, Nice Jewish Guy—32-40, with integrity, well-educated, by warm, keen, upbeat, pretty, professional Jewish woman, young 37, 5'3", slender, for wedded bliss. Photo helpful. 8021 ✉

Delicious LI Brunette—Pretty, warm green-eyed gal - swimmer, reader. Seeks sweet, funny 50s mensch. Photo. 3541 ✉

Warm, Generous—Down-to-earth woman, early 60s, professional, financially secure, fit and fun-loving, many interests... seeks male counterpart, 50s-60s. 7992 ✉

Man Of Leisure—Attractive, successful, mature, athletic man looking for attractive, fit, intelligent woman, 35-55, to enjoy summer at the Hamptons. Photo a must. 7925 ✉

Attractive, Intelligent, Witty—5'6", *slim, sophisticated, upbeat widow seeks* new best friend - tall Jewish widower, 55-65, emotionally and financially secure, optimistic, worldly, good sense of humor, kind, nonsmoker. Note/photo. 7944✉☎

Ruggedly Handsome—Successful, bright, outgoing, athletic, Jewish (you needn't be) professional, 38, complete with new Jeep and puppy, seeks an alluring, affable, affectionate female to share laughter and romance. Dancing and/or tennis a plus. Photo; will exchange. 8017✉

So Much Music, So Little Time—If music stirs your soul, you may have met your mate. Slender and petite, single (never married) white female, professional, 45, seeks warm and caring, single, healthy white male, 40-50, who would appreciate the companionship of a gentle and sincere Italian-American woman with a passion for opera and a reporter's fascination with people and events. Note/phone. 7926 ✉

Black Is Beautiful—Slim, romantic, cultured lady. You're tall, fit, passionate and sincere, 46 plus. Race open. 8014 ✉☎

Attractive, Articulate Professional Man—Athletic, stable and successful, with an understanding and warm heart (30, 5'8", 145), seeking an attractive, slim, athletic, stable, good-hearted mate. 7951 ✉ ☎

Great Guy—Tall, good-looking, blue-eyed Italian, white Catholic male, 33, seeks in-shape, 24-32, white Catholic female, attractive model type, for laughter, romance and quiet times together. Note/photo a must. 8019 ✉

Help Me Discover India—And I'll help you discover America. Each bodacious birthmarked eye, over-developed instep and/or freehand natural nail pedicure closeup worth 1000 words. Long term relationship possible. 8030 ✉

A Slim, Pretty, Sweet Nonsmoker—Romantic baby boomer, divorced Jewish female, seeks an elegant man of like age or younger, who passionately loves theater, dogs, classical music and literature, and is looking for an affectionate home life, send letter and photo. POB 2334, NY, NY 10108.

Tall, Pretty, Slim—Single, Mediterranean Jewish female, 44, in fashion, seeks successful Jewish male, 45-55. Photo. 7928 ✉

Andy Garcia Look-Alike—Jewish, 42 (looks 32), 5'10", blond with brown eyes. I have my own professional business in the New York City area, which is very successful. Looking to meet a sexy, beautiful *and warm, special woman to give my heart* and soul to for the rest of my life - and hers in return. Note/photo/phone. 7952 ✉

Gay, White Hispanic Male—Professional, 32, reserved, cute but no model. *Arts, theater, cooking... Love NYC but* enjoy Westchester. Would like kids. Looking for similar, mid 30s. 7988 ✉

Psychologist 30s—Tough minded, soft-hearted, sensual. Dances, sings, reads, meditates, constantly stops to pet dogs. Desires marriage and family with playful, giving, communicative man, 35-47, who is financially/emotionally/physically fit and in a creative or intellectual field. I'm 5'5", 125, trim and goodlooking. Photo. 8027 ✉

Down-To-Earth Dentist—Divorced Jewish male, 5'6", 140 lbs, 38, handsome, fun, fit, witty, enjoys all sports (especially tennis and golf), films, dining, dancing and weekend escapes. I seek an intelligent Jewish female with values, who can laugh and enjoy life, is sensitive, caring and loving. Please be petite and pretty, 27-38, with a warm smile and a twinkle in your eyes. Note/photo/phone number. 8011✉

Attractive Blond - European-Born—Widow, in retail management, seeks cultured gentleman, 55 plus. I enjoy travel, classical music, tennis, gourmet cooking and entertaining. Sense of humor a must. Photo please. 7932 ✉

Think These Ads Are Silly?—Me too. If you're a guy who likes women, music, outdoors, food and wine, my dog, sports... are honest, tallish, 43-55, unpretentious, attractive, in good shape, normal, I'm hooked. Note/photo/phone. 7999 ✉

Beauty, Brains, Sporty Style—Stunning Catholic health-care professional seeks successful, refined, traditionally oriented male with interests from music to the outdoors (40s). Photo/note. 7924 ✉

60-Year-Old Gentleman—In excellent physical condition, wealthy, legally separated. I enjoy golf, tennis, skiing, dining in the best restaurants, movies, shows...but not alone. Love to dance. Desirous of meeting a personable, gracious lady between 35-50. I live on Third Avenue in the 60s. Let's put romance on the back burner. Please write. 7998 ✉

If You're A Man With—Deep values, romantic heart, playful, insightful mind, this Jewish female - 39, PhD beauty, athletic, creative, passion for life/learning ...wants to meet for loving relationship/family. Note/phone/photo. 8018 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Sensuous, Rugged, Semi-Sane—Nice guy, 46, Italian roots, a bit shy, seeks woman for summer fun and possibly more. Note/photo please. 7934 ✉

Good-Looking, Successful—Manhattan professional, early 60s, youthful, gym-fit, bright and funny, seeks bright woman, to mid 50s, with really good figure. Recent photo please. 7943 ✉

Physically Fit—Very attractive, intelligent, loving, refined female - seeking same qualities in male, 38-45. Note/photo. 7970 ✉

Youthful 40-Year-Old (Just)—Pretty and earthy psychiatrist. Am fit/slender, athletic, long curls, gourmet maniac; favors reading, film, outdoors and similar man, for zest and adeptness at the inside matters. 8007 ✉ ☎

Just A Nice Guy—Early 40s, single male, works in the record business, very shy, into music (of course), movies, sports, books and going out, seeks nice lady, 25-45, interested in romance and companionship. Photo/note please. 7930✉

All Work And No Play—No way! Good-looking white male, 32, 5'6", muscular build, has horses, own home, skis, travels and enjoys life - seeks beautiful, adventurous, good-natured lady, 24 plus. POB 10131, New Brunswick, NJ 08906

I'm Too Young To Be Old—Aren't you? I'm small, blond. Children grown. Free at last! 7989 ✉

Me! Me! Me!—Tired of self-absorbed men? This interesting, creative, handsome, 47-year-young divorced man, in the arts, knows how to make a good woman feel important. A very warm, kind and "thin" woman who's interested in eventual marriage and family - with a sparkle in her eyes and a smile to light up a room - could win my heart. Note/recent photo. 7974✉

Madcap Maiden—Attractive attorney, 37, enjoys movies, reading, hiking, and dogs - seeks bright, professional, kindhearted man, 30s-40s, who enjoys same, for caring relationship and fun. Note/photo appreciated. 7946 ✉

You Know Who You Are—And what you want. You are (white male) 43-48, not currently married but may have children you love. You are bright, very successful, sophisticated, athletic, loving, sexy, and can be very funny. You live in NYC but enjoy the country, the Hamptons and Europe. You may even speak French...me too (white female). Note and photo, please. 7927 ✉

Quality Man—Low mileage, easy maintenance, mid 40s, attractive, comfortable, seeks pretty woman to walk down my street. Bring your tennis shoes, love of music, sense of adventure. Be subtle, personable, fit, under 40. Note/photo. 7985✉

Assortments

BEST SERVICE IN TOWN—Largest Selection. Upscale **Asian/Latin/Russian** ladies for prof'l gents. **LOA 212-986-8590/91**

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

NOW AVAILABLE: 6-MO. SPECIAL
Unique Jewish Matchmaking Service
Blumberg Introductions, Inc.
230 Park Ave., NYC **212-808-3054**

ASIAN WOMEN MEET PROF'L MEN at Dinner & Dance: **Lipizzana**, 987 2nd Av at 53rd. **Fri, 5/31, 7pm.** **718-549-4500**

ZHIVAGO CONNECTIONS Inc.
Attractive American/Russian selection.
718-743-2624 Catalog & Tours to Russia

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. **800-233-CMLS**

Single Booklovers Nationwide. Est 1970 Box 117, Gradyville, PA **610-358-5049** E-mail: 103474.1057@compuserve.com

QUEST JEWISH SINGLES PARTY
SAT, JUNE 8: RYE TOWN HILTON, 9PM, $20 adm. 699 Westchester Ave., Rye Brook, Westchester. **914-636-4610**

A+ RATING! Meet beautiful **Russian** & **Jewish** ladies living in NY. Catalog avail + tours to Moscow **Int'l Singles 212-206-6831**

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Date Someone New This Weekend

Call to hear 1000's of voice personal ads for free!

FREE CALL

212-987-7000

THE RELATIONSHIP LINE

Customer Service 212-987-7001

LIFE EXISTS AFTER 40™
After-Work Euro Soiree - Wed, 6/5, 6:30, **Lippizana** 987 2 Av. Jazz Combo, hors d's. $25. **LEAF: 212-779-0642**

LUCKY? UNLUCKY?—Major national news organization looking for people who consider themselves exceptionally lucky or unlucky. Please call us collect with your story: **212-246-3292**

Love To Cook?—Bring or meet your date at our cooking classes, held in the homes of experienced grandmothers. Relax and enjoy varied ethnic cuisines. Call for schedule and cost and meet the family without meeting the family. **To Grandmother's House We Go Cooking Tours: 212-229-7756**

Sunday Blues???—Do you feel down on Sundays? Dread Sunday nights? Dateline NBC is looking for people who have the "Sunday Blues", to share their experiences with us. For more info, call: **212-664-6120**

SPARKS ARE FLYING!
At a SENSATIONS PARTY on
THURS, JUNE 6, 6-10pm at LE ZINC,
131 E 54th St **645-1654** Adm $20.

NY's Hottest Jewish Singles Night
This Side of the '70s! Wed, June 5,
7-10pm at **Polly Esther's**, 1487 1st Ave.,
btw 77 & 78th Sts. Co-sponsor: WKTU,
103.5 FM. Benefits NY CitiWomen/ORT.
Mid 20s-40s. Ltd open bar, food, music...
Call: **212 505-9631 ext. 244**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

Single Lovers of the Arts—Helping singles get together nationwide. 300 Main St., Ste 258, Huntington, NY 11743. **516-673-1466**

TUESDAY, JUNE 4 SUPER GALA
UPSCALE PROFESSIONALS, 28-49
5:30-11PM, 600+ EXPECTED, $20,
PHENOMENAL DJ, DANCING
Au Bar
41 EAST 58th St, NYC
Complimentary Hot Appetizers
The First Two Hours Only. Dessert.
Jackets and Ties. (212) 249-3636

DATE SOMEONE IN YOUR LEAGUE Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. **The Right Stuff: 800-988-5288**

CLUB GETAWAY
Weekend Sports and Fun
"New England's Premier Sports Resort"
1-800-6-GETAWAY

To advertise in the
ASSORTMENTS section,
Call Denise Sisto at **212-779-7500**

STRICTLY PERSONALS COUPON

Use this coupon or call 212-779-7500. Rate is $36.50 per line, two line minimum. Add $35.00 for NYM Box Number.

Mail to: New York Magazine Classified, Attention: Strictly Personals, 2 Park Avenue, 11th Floor, New York, NY 10016.

All ads are accepted at the discretion of publisher.

INSERTION ORDER

WOULD YOU LIKE A VOICE BOX? IF SO, CHECK HERE. ☐

If yes, we will call to give you an access code. All calls are confidential.

Name ________________

Street Address ________________

City ________________ State ________________ Zip ________________

Day Phone (for our records only) ________________

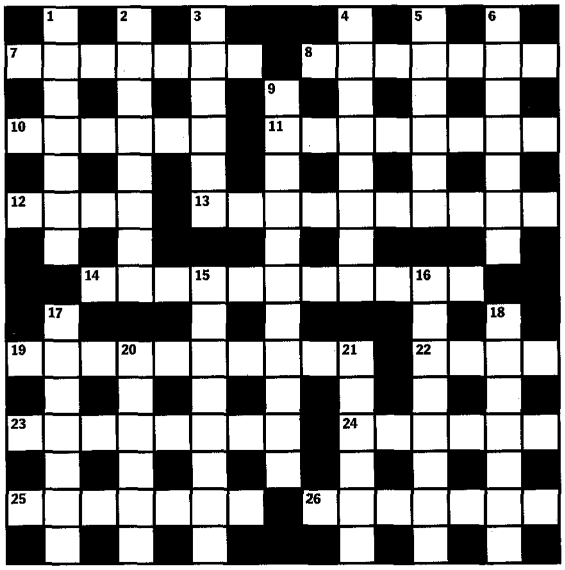
Payment: Check ________________ Master Card /Visa /American Express

Card Number ________________ Exp. Date ________________

Signature ________________

The 'Guardian' Crossword

ACROSS
7 Sauce for 10 fits Neville to a T. (7)
8 Drink set about a natural remedy. (7)
10 At the rear of the queen's course. (6)
11 Free church pastor in charge of the 24 . . .(8)
12 . . . And a duff lump of 10. (4)
13 Wander about the river and brew a singular 24. (10)
14 Cater indifferently for the French trollop, making 10. (7,4)
19 To freckle after a sunbathe produces 10. (5,5)
22 Spotted a 10 with Francis Whittington. (4)
23 With 14 part 2, gardens of the east are in the sphere of 10. (8)
24 Originally, the second person's heard first for 10. (6)
25 An infrequent mouthpiece for 10. (7)
26 Mechanic demands the right to be 10. (7)

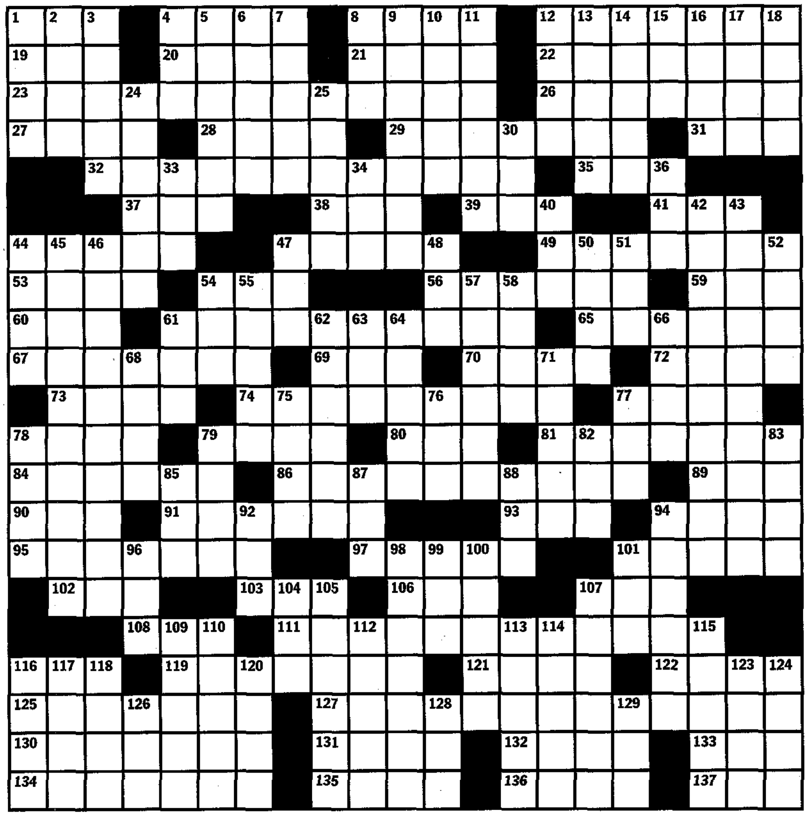


DOWN
1 Don't fall foul of fab Bill. (7)
2 Oriflamme gives the king a pressur cooker. (8)
3 Shells out the right to cuss. (6)
4 Does cutting humour warp this? (5,3)
5 Carole, the python. (6)
6 These are for warming up those wh do not start. (7)
9 Pray the jolly doctor will make 10. (3,4,4)
15 Don's a bounder, coming back to m and Jersey. (8)
16 The first person lost by sub-editor wandering around the fieldworks. (8)
17 3 articles held by seconds are 24. (7)
18 To broadcast requires a particular type of brain. (7)
20 Chasing the Spanish regular after 10. (6)
21 To be part-time chef for the day is hard work! (6)

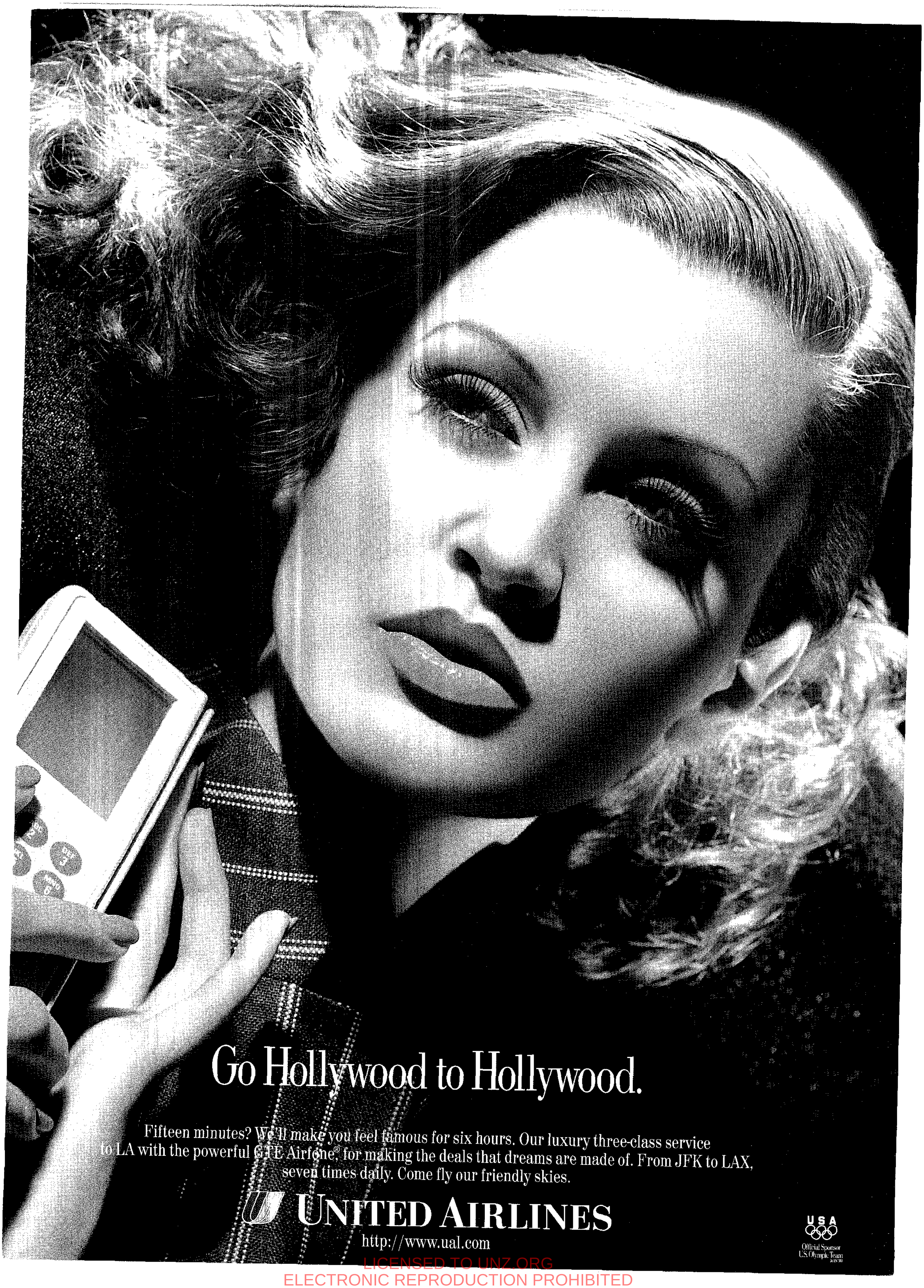
'Gemini Persons': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Lass's contemporary
4 Volcano efflux
8 Singing brothers
12 Nightgown's alternative
19 Tarzan's playmate
20 Eden exile
21 Church midsection
22 Run-of-the-mill
23 5/31
26 6/9
27 Summon by loudspeaker
28 Cherry discards
29 Inquiries into lost goods
31 Pitcher Maglie
32 6/17
35 Pro —— (for the time being)
37 N. Eur. air consortium
38 Quarter of four
39 Lose tautness
41 Kin of -ology
44 Really hate
47 Writer Terkel
49 Knocking sound
53 Sight sites, old style
54 Greek nickname
56 Come out
59 Word with long or now
60 Ice All-Star
61 6/14
65 Palm fiber for baskets
67 Candidate
69 Past midlife
70 One of the Merrills
72 Get an —— effort
73 "King" Cole, et al.
74 5/26
77 Ear-related
78 Has legal possession
79 Ibn ——
80 Director Jean-—— Godard
81 Smart aleck
84 Frustrate
86 6/5
89 Future fish
90 Spanish uncle
91 Citizen of Aden
93 Biblical boat
94 Vasco da ——
95 School attendee
97 Muscle jerk
101 Be eager to have
102 —— out a living
103 Maple-syrup source
106 Inlet
107 Index-card projection
108 Belfry undesirable
111 5/25
116 Nabokov novel
119 Kidnap payoffs
121 Ostrich relatives
122 Effortlessness
125 5/29
127 6/18
130 Vacations at sea
131 Succotash bean
132 Florence's river
133 Apply pitch
134 Bird dogs
135 Before j.h.s.
136 Planter's input
137 Took in calories

DOWN
1 Norse nomad
2 Port of Guam
3 Condescend
4 Resinous substance
5 Skilled ones
6 Airline to Brazil
7 Kin of a Stradivarius
8 Michigan's Arbor
9 Restaurant VIP
10 "If —— Would Leave You"
11 Glacier ridges
12 Not ruddy
13 Circumvent
14 Olympics runner Owens
15 Dadaism pioneer
16 "Serpico" author
17 H-dos-O
18 Order to the broker
24 "Schindler" star
25 "All that glitters —— gold"
30 Dance-name syllable
33 Start of a Tolstoy title
34 Bearded antelope
36 Frank's third
40 Watchdog's warning
42 6/14
43 6/15
44 Countless ages
45 6/8
46 5/27
47 Thus
48 But: Lat.
50 Taj Mahal city
51 Crumpets' go-with
52 Partner of wear
54 Exist
55 City on the Elbe
57 Ambulance worker
58 Oklahoma city
61 U.S.N.A. grad
62 Self-repress
63 Angled annex
64 Tennyson form
66 Kismet
68 TV's "—— Living"
71 Less used
75 Seine tributary
76 Daiquiri ingredient
77 C.I.A., formerly
78 Mel and Ed of baseball
79 British carbine
82 Annoy
83 Annals unit
85 Nursery-rhyme "pocketful"
87 Lyon lily
88 Sweet potato
92 Pyrenees, e.g.: abbr.
94 Piece of stemware
96 Rookie socialite
98 Take for granted
99 Tire need, sometimes
100 Hawthorne locale
101 "For Me and My ——"
104 Rollbook entry, for short
105 Streisand song
107 Poirot's herb drink
109 Cropped up
110 Narrow gradually
112 WW II correspondence
113 City dorms
114 Bolivia's capital
115 Nick name
116 Basics
117 Scale beginning
118 Adjoin
120 Famed Fed
123 Ticketholder's claim
124 Brontë heroine
126 Blockbuster
128 On the —— (fleeing)
129 Curtain hardware



Solutions to last week's puzzles appear on page 125.



Go Hollywood to Hollywood.

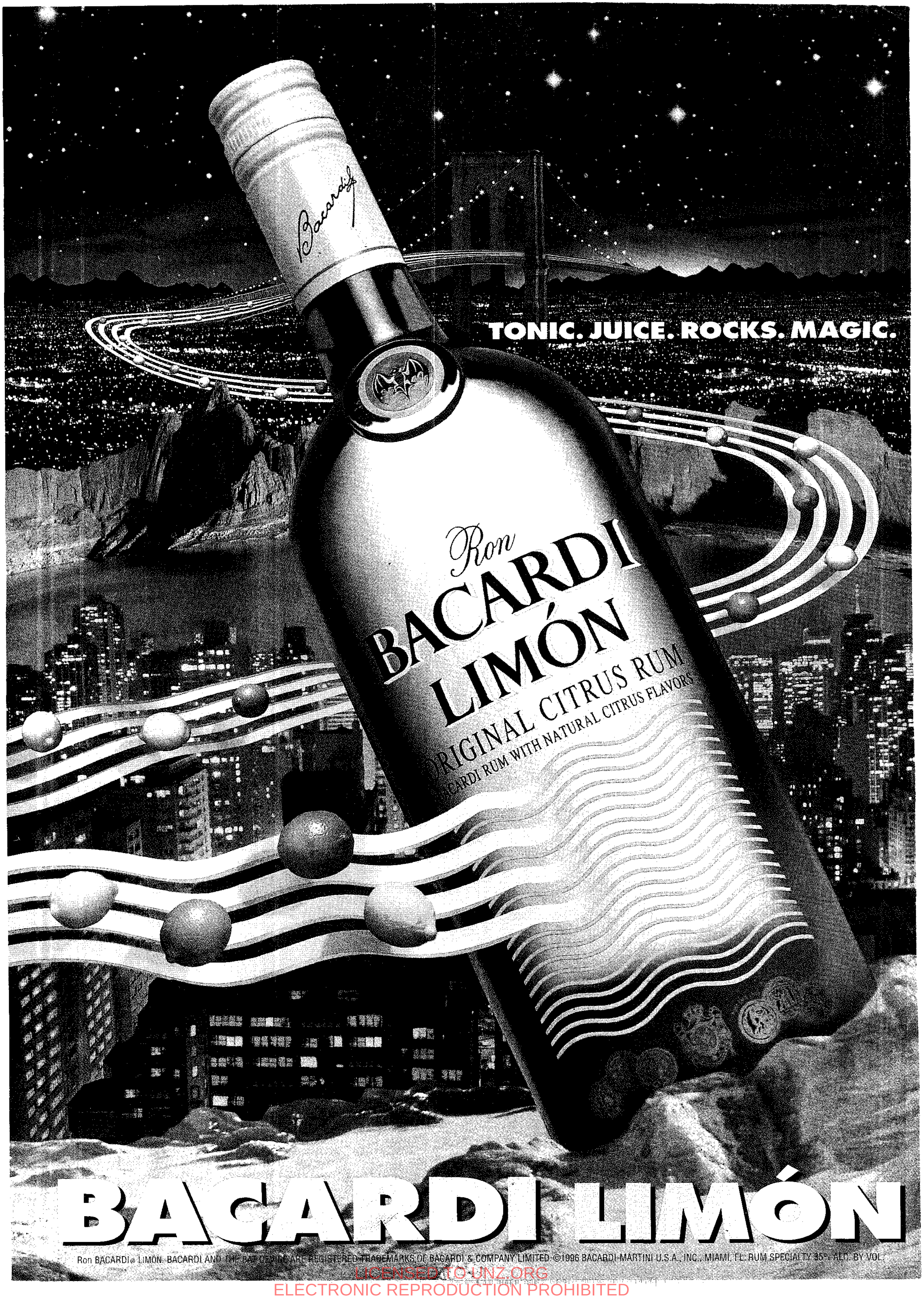
Fifteen minutes? We'll make you feel famous for six hours. Our luxury three-class service to LA with the powerful GTE Airfone® for making the deals that dreams are made of. From JFK to LAX, seven times daily. Come fly our friendly skies.

UNITED AIRLINES

http://www.ual.com

USA

Official Sponsor
U.S. Olympic Team


Bacardi
TONIC. JUICE. ROCKS. MAGIC.
Ron
BACARDI
LIMÓN
ORIGINAL CITRUS RUM
BACARDI RUM WITH NATURAL CITRUS FLAVORS
BACARDI LIMÓN

Ron BACARDI® LIMÓN. BACARDI AND THE BAT DEVICE ARE REGISTERED TRADEMARKS OF BACARDI & COMPANY LIMITED. ©1996 BACARDI-MARTINI U.S.A., INC., MIAMI, FL. RUM SPECIALTY 35% ALC. BY VOL.